

# Faulkner's County

*Tales of  
Yoknapatawpha County*

*Chosen by the Author*

William  
Faulkner

Writing in *The New Yorker* in 1919, Edmund Wilson, the distinguished critic, stated his conviction that "in the department of creating through fiction a completely imaginary community, the inventor of the Yoknapatawpha County is the greatest of American novelists and perhaps the best novelist living." All the stories in this volume are concerned with William Faulkner's imaginary county in the Deep South and the characters with which he has populated it. ('I would like', he wrote, 'to think of this volume as representative not so much of my work as of my imaginary county'). Besides his Nobel Prize 'Speech of Acceptance', *Faulkner's County* contains his novel *As I Lay Dying* complete; four long stories, *The Bear*, *Spotted Horses*, *Turnabout* and *The Court-house*; and a representative selection of shorter stories.



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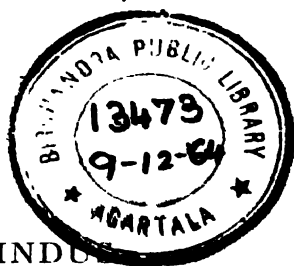
## · FAULKNER'S COUNTY

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*Tales of  
Yoknapatawpha County*

*by*

WILLIAM FAULKNER



CHATTO & WINDUS  
LONDON

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*William Faulkner's Speech of Acceptance upon the  
award of the Nobel Prize for Literature, delivered  
in Stockholm*

I FEEL that this award was not made to me as a man, but to my work—a life's work in the agony and sweat of the human spirit, not for glory and least of all for profit, but to create out of the materials of the human spirit something which did not exist before. So this award is only mine in trust. It will not be difficult to find a dedication for the money part of it commensurate with the purpose and significance of its origin. But I would like to do the same with the acclaim too, by using this moment as a pinnacle from which I might be listened to by the young men and women already dedicated to the same anguish and travail, among whom is already that one who will some day stand here where I am standing.

Our tragedy to-day is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit. There is only the question: When will I be blown up? Because of this, the young man or woman writing to-day has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat.

He must learn them again. He must teach himself that the basest of all things is to be afraid; and, teaching himself that, forget it for ever, leaving no room in his workshop for anything but the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed—love and honour and pity and pride and compassion and sacrifice. Until he does so, he labours under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and, worst of all, without pity or compassion. His griefs grieve on no universal bones, leaving no scars. He writes not of the heart but of the glands.

Until he relearns these things, he will write as though he stood among and watched the end of man. I decline to accept the end of man. It is easy enough to say that man is immortal simply

## SPEECH OF ACCEPTANCE

because he will endure: that when the last ding-dong of doom has clanged and faded from the last worthless rock hanging tideless in the last red and dying evening, that even then there will still be one more sound: that of his puny, inexhaustible voice, still talking. I refuse to accept this. I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honour and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.



*AS I LAY DYING*



## *Darl*

**J**EWEL and I come up from the field, following the path in single file. Although I am fifteen feet ahead of him, anyone watching us from the cotton-house can see Jewel's frayed and broken straw hat a full head above my own.

The path runs straight as a plumb-line, worn smooth by feet and baked brick-hard by July, between the green rows of laid-by cotton, to the cotton-house in the centre of the field, where it turns and circles the cotton-house at four soft right angles and goes on across the field again, worn so by feet in fading precision.

The cotton-house is of rough logs, from between which the chinking has long fallen. Square, with a broken roof set at a single pitch, it leans in empty and shimmering dilapidation in the sunlight, a single broad window in two opposite walls giving on to the approaches of the path. When we reach it I turn and follow the path which circles the house. Jewel, fifteen feet behind me, looking straight ahead, steps in a single stride through the window. Still staring straight ahead, his pale eyes like wood set into his wooden face, he crosses the door in four strides with the rigid gravity of a cigar-store Indian dressed in patched overalls and endued with life from the hips down, and steps in a single stride through the opposite window and into the path again just as I come around the corner. In single file and five feet apart and Jewel now in front, we go on up the path towards the foot of the bluff.

Tull's wagon stands beside the spring, hitched to the rail, the reins wrapped about the seat stanchion. In the wagon-bed are two chairs. Jewel stops at the spring and takes the gourd from the willow branch and drinks. I pass him and mount the path, beginning to hear Cash's saw.

When I reach the top he has quit sawing. Standing in a litter of chips, he is fitting two of the boards together. Between the shadow spaces they are yellow as gold, like soft gold, bearing on their flanks in smooth undulations the marks of the adze blade: a good carpenter, Cash is. He holds the two planks on the trestle, fitted along the edges in a quarter of the finished box. He kneels and squints along the edge of them, then he lowers them and takes up the adze. A good carpenter. Addie Bundren could not

want a better one, a better box to lie in. It will give her confidence and comfort. I go on to the house, followed by the

Chuck Chuck Chuck

of the adze.

### *Cora*

SO I saved out the eggs and baked yesterday. The cakes turned out right well. We depend a lot on our chickens. They are good layers, what few we have left after the possums and such. Snakes, too, in the summer. A snake will break up a hen-house quicker than anything. So after they were going to cost so much more than Mr. Tull thought, and after I promised that the difference in the number of eggs would make it up, I had to be more careful than ever because it was on my final say-so we took them. We could have stocked cheaper chickens, but I gave my promise as Miss Lawington said when she advised me to get a good breed, because Mr. Tull himself admits that a good breed of cows or hogs pays in the long run. So when we lost so many of them we couldn't afford to use the eggs ourselves, because I could not have had Mr. Tull chide me when it was on my say-so we took them. So when Miss Lawington told me about the cakes I thought that I could bake them and earn enough at one time to increase the net value of the flock the equivalent of two head. And that by saving the eggs out one at a time, even the eggs wouldn't be costing anything. And that week they laid so well that I not only saved out enough eggs above what we had engaged to sell, to bake the cakes with, I had saved enough so that the flour and the sugar and the stove wood would not be costing anything. So I baked yesterday, more careful than ever I baked in my life, and the cakes turned out right well. But when we got to town this morning Miss Lawington told me the lady had changed her mind and was not going to have the party after all.

"She ought to taken those cakes anyway," Kate says.

"Well," I say, "I reckon she never had no use for them now."

"She ought to taken them," Kate says. "But those rich town ladies can change their minds. Poor folks can't."

Riches is nothing in the face of the Lord, for He can see into the heart. "Maybe I can sell them at the bazaar Saturday," I say. They turned out real well.

"You can't get two dollars a piece for them," Kate says.

"Well, it isn't like they cost me anything," I say. I saved them out and swapped a dozen of them for the sugar and flour. It isn't like the cakes cost me anything, as Mr. Tull himself realizes that the eggs I saved were over and beyond what we had engaged to sell, so it was like we had found the eggs or they had been given to us.

"She ought to taken those cakes when she same as gave you her word," Kate says. The Lord can see into the heart. If it is His will that some folks has different ideas of honesty from other folks, it is not my place to question His decree.

"I reckon she never had any use for them," I say. They turned out real well, too.

The quilt is drawn up to her chin, hot as it is, with only her two hands and her face outside. She is propped on the pillow, with her head raised so she can see out the window, and we can hear him every time he takes up the adze or the saw. If we were deaf we could almost watch her face and hear him, see him. Her face is wasted away so that the bones draw just under the skin in white lines. Her eyes are like two candles when you watch them gutter down into the sockets of iron candle-sticks. But the eternal and the everlasting salvation and grace is not upon her.

"They turned out real nice," I say. "But not like the cakes Addie used to bake." You can see that girl's washing and ironing in the pillow-slip, if ironed it ever was. Maybe it will reveal her blindness to her, laying there at the mercy and the ministration of four men and a tom-boy girl. "There's not a woman in this section could ever bake with Addie Bundren," I say. "First thing we know she'll be up and baking again, and then we won't have any sale for ours at all." Under the quilt she makes no more of a hump than a rail would, and the only way you can tell she is breathing is by the sound of the mattress shucks. Even the hair at her cheek does not move, even with that girl standing right over her, fanning her with the fan. While we watch she swaps the fan to the other hand without stopping it.

"Is she sleeping?" Kate whispers.

"She's just watching Cash yonder," the girl says. We can hear the saw in the board. It sounds like snoring. Eula turns on the

trunk and looks out the window. Her necklace looks real nice with her red hat. You wouldn't think it only cost twenty-five cents.

"She ought to taken those cakes," Kate says.

I could have used the money real well. But it's not like they cost me anything except the baking. I can tell him that anybody is likely to make a miscue, but it's not all of them that can get out of it without loss, I can tell him. It's not everybody can eat their mistakes, I can tell him.

Someone comes through the hall. It is Darl. He does not look in as he passes the door. Eula watches him as he goes on and passes from sight again toward the back. Her hand rises and touches her beads lightly, and then her hair. When she finds me watching her, her eyes go blank.

### *Darl*

PA and Vernon are sitting on the back porch. Pa is tilting snuff from the lid of his snuff-box into his lower lip, holding the lip outdrawn between thumb and finger. They look around as I cross the porch and dip the gourd into the water bucket and drink.

"Where's Jewel?" Pa says. When I was a boy I first learned how much better water tastes when it has set a while in a cedar bucket. Warmish-cool, with a faint taste like the hot July wind in cedar trees smells. It has to set at least six hours, and be drunk from a gourd. Water should never be drunk from metal.

And at night it is better still. I used to lie on the pallet in the hall, waiting until I could hear them all asleep, so I could get up and go back to the bucket. It would be black, the shelf black, the still surface of the water a round orifice in nothingness, where before I stirred it awake with the dipper I could see maybe a star or two in the bucket, and maybe in the dipper a star or two before I drank. After that I was bigger, older. Then I would wait until they all went to sleep so I could lie with my shirt-tail up, hearing them asleep, feeling myself without touching myself, feeling the cool silence blowing upon my parts and wondering if Cash was yonder in the darkness doing it too, had been doing

it perhaps for the last two years before I could have wanted to or could have.

Pa's feet are badly splayed, his toes cramped and bent and warped, with no toenail at all on his little toes, from working so hard in the wet in home-made shoes when he was a boy. Beside his chair his brogans sit. They look as though they had been hacked with a blunt axe out of pig-iron. Vernon has been to town. I have never seen him go to town in overalls. His wife, they say. She taught school too, once.

I fling the dipper dregs to the ground and wipe my mouth on my sleeve. It is going to rain before morning. Maybe before dark. "Down to the barn," I say. "Harnessing the team."

Down there fooling with that horse. He will go on through the barn, into the pasture. The horse will not be in sight: he is up there among the pine seedlings, in the cool. Jewel whistles, once and shrill. The horse snorts, then Jewel sees him, glinting for a gaudy instant among the blue shadows. Jewel whistles again; the horse comes dropping down the slope, stiff-legged, his ears cocking and flicking, his mis-matched eyes rolling, and fetches up twenty feet away, broadside on, watching Jewel over his shoulder in an attitude kittenish and alert.

"Come here, sir," Jewel says. He moves. Moving that quick his coat, bunching, tongues swirling like so many flames. With tossing mane and tail and rolling eye the horse makes another short curveting rush and stops again, feet bunched, watching Jewel. Jewel walks steadily toward him, his hands at his sides. Save for Jewel's legs they are like two figures carved for a tableau savage in the sun.

When Jewel can almost touch him, the horse stands on his hind legs and slashes down at Jewel. Then Jewel is enclosed by a glittering maze of hooves as by an illusion of wings: among them, beneath the upreared chest, he moves with the flashing limberness of a snake. For an instant before the jerk comes on to his arms he sees his whole body earth-free, horizontal, whipping snake-limber, until he finds the horse's nostrils and touches earth again. Then they are rigid, motionless, terrific, the horse back-thrust on stiffened, quivering legs, with lowered head; Jewel with dug heels, shutting off the horse's wind with one hand, with the other patting the horse's neck in short strokes myriad and caressing, cursing the horse with obscene ferocity.

They stand in rigid terrific hiatus, the horse trembling and

groaning. Then Jewel is on the horse's back. He flows upward in a stooping swirl like the lash of a whip, his body in mid-air shaped to the horse. For another moment the horse stands spraddled, with lowered head, before it bursts into motion. They descend the hill in a series of spine-jolting jumps, Jewel high, leech-like on the withers, to the fence where the horse bunches to a scuttering halt again.

"Well," Jewel says, "you can quit now, if you got a-plenty."

Inside the barn Jewel slides running to the ground before the horse stops. The horse enters the stall, Jewel following. Without looking back the horse kicks at him, slamming a single hoof into the wall with a pistol-like report. Jewel kicks him in the stomach; the horse arches his neck back, crop-toothed; Jewel strikes him across the face with his fist and slides on to the trough and mounts upon it. Clinging to the hay-rack he lowers his head and peers out across the stall tops and through the doorway. The path is empty; from here he cannot even hear Cash sawing. He reaches up and drags down hay in hurried armfuls and crams it into the rack.

"Eat," he says. "Get the goddamn stuff out of sight while you got a chance, you pussel-gutted bastard. You sweet son of a bitch," he says.

### *Jewel*

**I**T'S because he stays out there, right under the window, hammering and sawing on that goddamn box. Where she's got to see him. Where every breath she draws is full of his knocking and sawing where she can see him saying See. See what a good one I am making for you. I told him to go somewhere else. I said Good God do you want to see her in it. It's like when he was a little boy and she says if she had some fertilizer she would try to raise some flowers and he taken the bread-pan and brought it back from the barn full of dung.

And now them others sitting there, like buzzards. Waiting, fanning themselves. Because I said If you wouldn't keep on sawing and nailing at it until a man can't sleep even and her hands laying on the quilt like two of them roots dug up and tried to



wash and you couldn't get them clean. I can see the fan and Dewey Dell's arm. I said if you'd just let her alone. Sawing and knocking, and keeping the air always moving so fast on her face that when you're tired you can't breathe it, and that goddamn adze going One lick less. One lick less. One lick less until everybody that passes in the road will have to stop and see it and say what a fine carpenter he is. If it had just been me when Cash fell off of that church and if it had just been me when pa laid sick with that load of wood fell on him, it would not be happening with every bastard in the county coming in to stare at her because if there is a God what the hell is He for. It would just be me and her on a high hill and me rolling the rocks down the hill at their faces, picking them up and throwing them down the hill, faces and teeth and all by God until she was quiet and not that goddamn adze going One lick less. One lick less and we could be quiet.

### *Darl*

WE watch him come around the corner and mount the steps. He does not look at us. "You ready?" he says.

"If you're hitched up," I say. I say "Wait." He stops, looking at pa. Vernon spits, without moving. He spits with decorous and deliberate precision into the pocked dust below the porch. Pa rubs his hands slowly on his knees. He is gazing out beyond the crest of the bluff, out across the land. Jewel watches him a moment, then he goes on to the pail and drinks again.

"I mislike undecision as much as ere a man," pa says.

"It means three dollars," I say. The shirt across pa's hump is faded lighter than the rest of it. There is no sweat stain on his shirt. I have never seen a sweat stain on his shirt. He was sick once from working in the sun when he was twenty-two years old, and he tells people that if he ever sweats, he will die. I suppose he believes it.

"But if she don't last until you get back," he says. "She will be disappointed."

Vernon spits into the dust. But it will rain before morning.

"She's counted on it," pa says. "She'll want to start right

away. I know her. I promised her I'd keep the team here and ready, and she's counting on it."

"We'll need that three dollars then, sure," I say. He gazes out over the land, rubbing his hands on his knees. Since he lost his teeth his mouth collapses in slow repetition when he dips. The stubble gives his lower face that appearance that old dogs have. "You'd better make up your mind soon, so we can get there and get a load on before dark," I say.

"Ma ain't that sick," Jewel says. "Shut up, Darl."

"That's right," Vernon says. "She seems more like herself to-day than she has in a week. Time you and Jewel get back, she'll be setting up."

"You ought to know," Jewel says. "You been here often enough looking at her. You or your folks." Vernon looks at him. Jewel's eyes look like pale wood in his high-blooded face. He is a head taller than any of the rest of us, always was. I told them that's why ma always whipped him and petted him more. Because he was peakling around the house more. That's why she named him Jewel I told them.

"Shut up, Jewel," pa says, but as though he is not listening much. He gazes out across the land, rubbing his knees.

"You could borrow the loan of Vernon's team and we could catch up with you," I say. "If she didn't wait for us."

"Ah, shut your goddamn mouth," Jewel says.

"She'll want to go in ourn," pa says. He rubs his knees. "Don't ere a man mislike it more."

"It's laying there, watching Cash whittle on that damn . . ." Jewel says. He says it harshly, savagely, but he does not say the word. Like a little boy in the dark to flail his courage and suddenly aghast into silence by his own noise.

"She wanted that like she wants to go in our own wagon," pa says. "She'll rest easier for knowing it's a good one, and private. She was ever a private woman. You know it well."

"Then let it be private," Jewel says. "But how the hell can you expect it to be——" He looks at the back of pa's head, his eyes like pale wooden eyes.

"Sho," Vernon says, "she'll hold on till it's finished. She'll hold on till everything's ready, till her own good time. And with the roads like they are now, it won't take you no time to get her to town."

"It's fixing up to rain," pa says. "I am a luckless man. I have

ever been." He rubs his hands on his knees. "It's that durn doctor, liable to come at any time. I couldn't get word to him till so late. If he was to come to-morrow and tell her the time was nigh, she wouldn't wait. I know her. Wagon or no wagon, she wouldn't wait. Then she'd be upset, and I wouldn't upset her for the living world. With that family burying-ground in Jefferson and them of her blood waiting for her there, she'll be impatient. I promised my word me and the boys would get her there quick as mules could walk it, so she could rest quiet." He rubs his hands on his knees. "No man ever misliked it more."

"If everybody wasn't burning hell to get her there," Jewel says in that harsh, savage voice. "With Cash all day long right under the window, hammering and sawing at that——"

"It was her wish," pa says. "You got no affection nor gentleness for her. You never had. We would be beholden to no man," he says, "me and her. We have never yet been, and she will rest quieter for knowing it and that it was her own blood sawed out the boards and drove the nails. She was ever one to clean up after herself."

"It means three dollars," I say. "Do you want us to go, or not?" Pa rubs his knees. "We'll be back by to-morrow sundown."

"Well . . ." pa says. He looks out over the land, awry-haired, mouthing the snuff slowly against his gums.

"Come on," Jewel says. He goes down the steps. Vernon spits neatly into the dust.

"By sundown, now," pa says. "I would not keep her waiting."

Jewel glances back, then he goes on around the house. I enter the hall, hearing the voices before I reach the door. Tilting a little down the hill, as our house does, a breeze draws through the hall all the time, upslanting. A feather dropped near the front door will rise and brush along the ceiling, slanting backward, until it reaches the down-turning current at the back door: so with voices. As you enter the hall, they sound as though they were speaking out of the air about your head.

*Cora*

IT was the sweetest thing I ever saw. It was like he knew he would never see her again, that Anse Bundren was driving him from his mother's death-bed, never to see her in this world again. I always said Dad was different from those others. I always said he was the only one of them that had his mother's nature, had any natural affection. Not that Jewel, the one she laboured so to bear and coddled and petted so and him flinging into tantrums or sulking spells, inventing devilment to devil her till I would have frailed him time and time. Not him to come and tell her good-bye. Not him to miss a chance to make that extra three dollars at the price of his mother's good-bye kiss. A Bundren through and through, loving nobody, caring for nothing except how to get something with the least amount of work. Mr. Tull says Darl asked them to wait. He said Darl almost begged them on his knees not to force him to leave her in her condition. But nothing would do but Anse and Jewel must make that three dollars. Nobody that knows Anse could have expected different, but to think of that boy, that Jewel, selling all those years of self-denial and down-right partiality—they couldn't fool me; Mr. Tull says Mrs. Bundren liked Jewel the least of all, but I knew better. I knew she was partial to him, to the same quality in him that let her put up with Anse Bundren when Mr. Tull said she ought to poisoned him—for three dollars, denying his dying mother the good-bye kiss.

Why, for the last three weeks I have been coming over every time I could, coming sometimes when I shouldn't have, neglecting my own family and duties so that somebody would be with her in her last moments and she would not have to face the Great Unknown without one familiar face to give her courage. Not that I deserve credit for it: I will expect the same for myself. But thank God it will be the faces of my loved kin, my blood and flesh, for in my husband and children I have been more blessed than most, trials though they have been at times.

She lived, a lonely woman, lonely with her pride, trying to make folks believe different, hiding the fact that they just suffered her, because she was not cold in the coffin before they were carting her forty miles away to bury her, flouting the will of God to

do it. Refusing to let her lie in the same earth with those Bundrens.

"But she wanted to go," Mr. Tull said. "It was her own wish to lie among her own people."

"Then why didn't she go alive?" I said. "Not one of them would have stopped her, with even that little one almost old enough now to be selfish and stone-hearted like the rest of them."

"It was her own wish," Mr. Tull said. "I heard Anse say it was."

"And you would believe Anse, of course," I said. "A man like you would. Don't tell me."

"I'd believe him about something he couldn't expect to make anything off of me by not telling," Mr. Tull said.

"Don't tell me," I said. "A woman's place is with her husband and children, alive or dead. Would you expect me to want to go back to Alabama and leave you and the girls when my time comes, that I left of my own will to cast my lot with yours for better and worse, until death and after?"

"Well, folks are different," he said.

I should hope so. I have tried to live right in the sight of God and man, for the honour and comfort of my Christian husband and the love and respect of my Christian children. So that when I lay me down in the consciousness of my duty and reward I will be surrounded by loving faces, carrying the farewell kiss of each of my loved ones into my reward. Not like Addie Bundren dying alone, hiding her pride and her broken heart. Glad to go. Lying there with her head propped up so she could watch Cash building the coffin, having to watch him so he would not skimp on it, like as not, with those men not worrying about anything except if there was time to earn another three dollars before the rain came and the river got too high to get across it. Like as not, if they hadn't decided to make that last load, they would have loaded her into the wagon on a quilt and crossed the river first and then stopped and give her time to die what Christian death they would let her.

Except Darl. It was the sweetest thing I ever saw. Sometimes I lose faith in human nature for a time; I am assailed by doubt. But always the Lord restores my faith and reveals to me His bounteous love for His creatures. Not Jewel, the one she had always cherished, not him. He was after that three extra dollars. It was Darl. the one that folks say is queer, lazy, pottering about

the place no better than Anse, with Cash a good carpenter and always more building than he can get around to, and Jewel always doing something that made him some money or got him talked about, and that near-naked girl always standing over Addie with a fan so that every time a body tried to talk to her and cheer her up, would answer for her right quick, like she was trying to keep anybody from coming near her at all.

It was Darl. He come to the door and stood there, looking at his dying mother. He just looked at her, and I felt the bounteous love of the Lord again and His mercy. I saw that with Jewel she had just been pretending, but that it was between her and Darl that the understanding and the true love was. He just looked at her, not even coming in where she could see him and get upset, knowing that Anse was driving him away and he would never see her again. He said nothing, just looking at her.

"What you want, Darl?" Dewey Dell said, not stopping the fan, speaking up quick, keeping even him from her. He didn't answer. He just stood and looked at his dying mother, his heart too full for words.

### *Dewey Dell*

THE first time me and Lefe picked on down the row. Pa dassent sweat because he will catch his death from the sickness so everybody that comes to help us. And Jewel don't care about anything he is not kin to us in caring, not care-kin. And Cash like sawing the long hot sad yellow days up into planks and nailing them to something. And pa thinks because neighbours will always treat one another that way because he has always been too busy letting neighbours do for him to find out. And I did not think that Darl would, that sits at the supper table with his eyes gone further than the food and the lamp, full of the land dug out of his skull and the holes filled with distance beyond the land.

We picked on down the row, the woods getting closer and closer and the secret shade, picking on into the secret shade with my sack and Lefe's sack. Because I said will I or won't I when the sack was half-full because I said if the sack is full when we get

to the woods it won't be me. I said if it don't mean for me to do it the sack will not be full and I will turn up the next row but if the sack is full, I cannot help it. It will be that I had to do it all the time and I cannot help it. And we picked on toward the secret shade and our eyes would drown together touching on his hands and my hands and I didn't say anything. I said "What are you doing?" and he said "I am picking into your sack." And so it was full when we came to the end of the row and I could not help it.

And so it was because I could not help it. It was then, and then I saw Darl and he knew. He said he knew without the words like he told me that ma is going to die without words, and I knew he knew because if he had said he knew with the words I would not have believed that he had been there and saw us. But he said he did know and I said "Are you going to tell pa are you going to kill him?" without the words I said it and he said "Why?" without the words. And that's why I can talk to him with knowing with hating because he knows.

He stands in the door, looking at her.

"What you want, Darl?" I say.

"She is going to die," he says. And old turkey-buzzard Tull coming to watch her die but I can fool them.

"When is she going to die?" I say.

"Before we get back," he says.

"Then why are you taking Jewel?" I say.

"I want him to help me load," he says.

## *Tull*

ANSE keeps on rubbing his knees. His overalls are faded; on one knee a serge patch cut out of a pair of Sunday pants, wore iron-slick. "No man mislikes it more than me," he says.

"A fellow's got to guess ahead now and then," I say. "But, come long and short, it won't be no harm done neither way."

"She'll want to get started right off," he says. "It's far enough to Jefferson at best."

"But the roads is good now," I say. It's fixing to rain to-night, too. His folks buries at New Hope, too, not three miles away.

But it's just like him to marry a woman born a day's hard ride away and have her die on him.

He looks out over the land, rubbing his knees. "No man so mislikes it," he says.

"They'll get back in plenty of time," I say. "I wouldn't worry none."

"It means three dollars," he says.

"Might be it won't be no need for them to rush back, noways," I say. "I hope it."

"She's a-going," he says. "Her mind is set on it." It's a hard life on women, for a fact. Some women. I mind my mammy lived to be seventy and more. Worked every day, rain or shine; never a sick day since her last chap was born until one day she kind of looked around her and then she went and taken that lace-trimmed nightgown she had had forty-five years and never wore out of the chest and put it on and laid down on the bed and pulled the covers up and shut her eyes. "You all will have to look out for pa the best you can," she said. "I'm tired."

Anse rubs his hands on his knees. "The Lord giveth," he says. We can hear Cash a-hammering and sawing beyond the corner.

It's true. Never a truer breath was ever breathed. "The Lord giveth," I say.

That boy comes up the hill. He is carrying a fish nigh long as he is. He slings it to the ground and grunts "Hah" and spits over his shoulder like a man. Durn nigh long as he is.

"What's that?" I say. "A hog? Where'd you get it?"

"Down to the bridge," he says. He turns it over, the underside caked over with dust where it is wet, the eye coated over, humped under the dirt.

"Are you aiming to leave it laying there?" Anse says.

"I aim to show it to ma," Vardaman says. He looks toward the door. We can hear the talking, coming out on the draught. Cash, too, knocking and hammering at the boards. "There's company in there," he says.

"Just my folks," I say. "They'd enjoy to see it, too."

He says nothing, watching the door. Then he looks down at the fish laying in the dust. He turns it over with his foot and prods at the eye-bump with his toe, gouging at it. Anse is looking out over the land. Vardaman looks at Anse's face, then at the door. He turns, going toward the corner of the house, when Anse calls him without looking around.



"You clean that fish," Anse says.

Vardaman stops. "Why can't Dewey Dell clean it?" he says.

"You clean that fish," Anse says.

"Aw, pa," Vardaman says.

"You clean it," Anse says. He don't look around. Vardaman comes back and picks up the fish. It slides out of his hands, smearing wet dirt on to him, and flops down, dirtying itself again, gap-mouthed, goggle-eyed, hiding into the dust like it was ashamed of being dead, like it was in a hurry to get back hid again. Vardaman cusses it. He cusses it like a grown man, standing a-straddle of it. Anse don't look around. Vardaman picks it up again. He goes on around the house, toting it in both arms like an armful of wood, it overlapping him both ends, head and tail. Durn nigh big as he is.

Anse's wrists dangle out of his sleeves: I never see him with a shirt on that looked like it was his in all my life. They all looked like Jewel might have give him his old ones. Not Jewel, though. He's long-armed, even if he is spindling. Except for the lack of sweat. You could tell they ain't been nobody else's but Anse's that way without no mistake. His eyes look like pieces of burnt-out cinder fixed in his face, looking out over the land.

When the shadow touches the steps he says "It's five o'clock."

Just as I get up Cora comes to the door and says it's time to get on. Anse reaches for his shoes. "Now, Mr. Bundren," Cora says, "don't you get up now." He puts his shoes on, stomping into them, like he does everything, like he is hoping all the time he really can't do it and can quit trying to. When we go up the hall we can hear them clumping on the floor like they was iron shoes. He comes toward the door where she is, blinking his eyes, kind of looking ahead of hisself before he sees, like he is hoping to find her setting up, in a chair maybe or maybe sweeping, and looks into the door in that surprised way like he looks in and finds her still in bed every time and Dewey Dell still a-fanning her with the fan. He stands there, like he don't aim to move again nor nothing else.

"Well, I reckon we better get on," Cora says. "I got to feed the chickens." It's fixing to rain, too. Clouds like that don't lie, and the cotton making every day the Lord sends. That'll be something else for him. Cash is still trimming at the boards. "If there's ere a thing we can do," Cora says.

"Anse'll let us know," I say.

Anse don't look at us. He looks around, blinking, in that surprised way, like he had wore hisself down being surprised and was even surprised at that. If Cash just works that careful on my barn.

"I told Anse it likely won't be no need," I say. "I so hope it."

"Her mind is set on it," he says. "I reckon she's bound to go."

"It comes to all of us," Cora says. "Let the Lord comfort you."

"About that corn," I say. I tell him again I will help him out if he gets into a tight, with her sick and all. Like most folks around here, I done holp him so much already I can't quit now.

"I aimed to get to it to-day," he says. "Seems like I can't get my mind on nothing."

"Maybe she'll hold out till you are laid by," I say.

"If God wills it," he says.

"Let Him comfort you," Cora says.

If Cash just works that careful on my barn. He looks up when we pass. "Don't reckon I'll get to you this week," he says.

"'Tain't no rush," I say. "Whenever you get around to it."

We get into the wagon. Cora sets the cake-box on her lap. It's fixing to rain, sho.

"I don't know what he'll do," Cora says. "I just don't know."

"Poor Anse," I say. "She kept him at work for thirty-odd years. I reckon she is tired."

"And I reckon she'll be behind him for thirty years more," Kate says. "Or if it ain't her, he'll get another one before cotton-picking."

"I reckon Cash and Dad can get married now," Eula says.

"That poor boy," Cora says. "The poor little tyke."

"What about Jewel?" Kate says.

"He can, too," Eula says.

"Humph," Kate says. "I reckon he will. I reckon so. I reckon there's more gals than one around here that don't want to see Jewel tied down. Well, they needn't to worry."

"Why, Kate!" Cora says. The wagon begins to rattle. "The poor little tyke," Cora says.

It's fixing to rain this night. Yes, sir. A rattling wagon is mighty dry weather, for a Birdsell. But that'll be cured. It will for a fact.

"She ought to taken them cakes after she said she would," Kate says.

*Anse*

**D**URN that road. And it fixing to rain, too. I can stand here and same as see it with second-sight, a-shutting down behind them like a wall, shutting down betwixt them and my given promise. I do the best I can, much as I can get my mind on anything, but durn them boys.

A-laying there, right up to my door, where every bad luck that comes and goes is bound to find it. I told Addie it wasn't any luck living on a road when it came by here, and she said, for the world like a woman, "Get up and move, then." But I told her it wasn't no luck in it, because the Lord put roads for travelling: why He laid them down flat on the earth. When He aims for something to be always a-moving, He makes it long ways, like a road or a horse or a wagon, but when He aims for something to stay put, He makes it up-and-down ways, like a tree or a man. And so he never aimed for folks to live on a road, because which gets there first, I says, the road or the house? Did you ever know Him to set a road down by a house? I says. No you never, I says, because it's always men can't rest till they gets the house set where everybody that passes in a wagon can spit in the doorway, keeping the folks restless and wanting to get up and go somewheres else when He aimed for them to stay put like a tree or a stand of corn. Because if He'd a aimed for man to be always a-moving and going somewheres else, wouldn't He a put him longways on his belly, like a snake? It stands to reason He would.

Putting it where every bad luck prowling can find it and come straight to my door, charging me taxes on top of it. Making me pay for Cash having to get them carpenter notions when if it hadn't been no road come there, he wouldn't a got them; falling off of churches and lifting no hand in six months and me and Addie slaving and a-slaving, when there's plenty of sawing on this place he could do if he's got to saw.

And Darl, too. Talking me out of him, durn them. It ain't that I am afraid of work; I always have fed me and mine and kept a roof above us: it's that they would short-hand me just because he tends to his own business, just because he's got his eyes full of the land all the time. I says to them, he was all right

at first, with his eyes full of the land, because the land laid up-and-down ways then; it wasn't till that ere road come and switched' the land around longways and his eyes still full of the land, that they begun to threaten me out of him, trying to short-hand me with the law.

Making me pay for it. She was well and hale as ere a woman ever were, except for that road. Just laying down, resting herself in her own bed, asking naught of none. "Are you sick, Addie?" I said.

"I am not sick," she said.

"You lay you down and rest you," I said. "I knowed you are not sick. You're just tired. You lay you down and rest."

"I am not sick," she said. "I will get up."

"Lay still and rest," I said. "You are just tired. You can get up to-morrow." And she was laying there, well and hale as ere a woman ever were, except for that road.

"I never sent for you," I said. "I take you to witness I never sent for you."

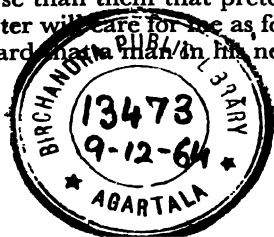
"I know you didn't," Peabody said. "I bound that. Where is she?"

"She's a-laying down," I said. "She's just a little tired, but she'll——"

"Get outen here, Anse," he said. "Go set on the porch a while."

And now I got to pay for it, me without a tooth in my head, hoping to get ahead enough so I could get my mouth fixed where I could eat God's own victuals as a man should, and her hale and well as ere a woman in the land until that day. Got to pay for being put to the need of that three dollars. Got to pay for the way for them boys to have to go away to earn it. And now I can see same as second-sight the rain shutting down betwixt us, a-coming up that road like a durn man, like it wasn't ere a other house to rain on in all the living land.

I have heard men cuss their luck, and right, for they were sinful men. But I do not say it's a curse on me, because I have done no wrong to be cussed by. I am not religious, I reckon. But peace is my heart: I know it is. I have done things but neither better nor worse than them that pretend otherlike, and I know that Old Marster will care for me as for ere a sparrow that falls. But it seems hard that a man in his need could be so flouted by a road.



Vardaman comes around the house, bloody as a hog to his knees, and that ere fish chopped up with the axe like as not, or maybe throwed away for him to lie about the dogs et it. Well, I reckon I ain't no call to expect no more of him than of his man-growed brothers. He comes along, watching the house, quiet, and sits on the steps. "Whew," he says, "I'm pure tired."

"Go wash them hands," I say. But couldn't no woman strove harder than Addie to make them right, man and boy: I'll say that for her.

"It was full of blood and guts as a hog," he says. But I just can't seem to get no heart into anything, with this here weather sapping me, too. "Pa," he says, "is ma sick some more?"

"Go wash them hands," I say. But I just can't seem to get no heart into it.

### *Darl*

HE has been to town this week: the back of his neck is trimmed close, with a white line between hair and sunburn like a joint of white bone. He has not once looked back.

"Jewel," I say. Back running, tunnelled between the two sets of bobbing mule ears, the road vanishes beneath the wagon as though it were a ribbon and the front axle were a spool. "Do you know she is going to die, Jewel?"

It takes two people to make you, and one people to die. That's how the world is going to end.

I said to Dewey Dell: "You want her to die so you can get to town: is that it?" She wouldn't say what we both knew. "The reason you will not say it is, when you say it, even to yourself, you will know it is true: is that it? But you know it is true now. I can almost tell you the day when you knew it is true. Why won't you say it, even to yourself?" She will not say it. She just keeps on saying Are you going to tell pa? Are you going to kill him? "You cannot believe it is true because you cannot believe that Dewey Dell, Dewey Dell Bundren, could have such bad luck: is that it?"

The sun, an hour above the horizon, is poised like a bloody egg upon a crest of thunderheads; the light has turned copper:

in the eye portentous, in the nose sulphurous, smelling of lightning. When Peabody comes, they will have to use the rope. He has pussel-gutted himself eating cold greens. With the rope they will haul him up the path, balloon-like up the sulphurous air.

"Jewel," I say, "do you know that Addie Bundren is going to die? Addie Bundren is going to die?"

### *Peabody*

WHEN Anse finally sent for me of his own accord, I said "He has wore her out at last." And I said a damn good thing and at first I would not go because there might be something I could do and I would have to haul her back, by God. I thought maybe they have the same sort of fool ethics in heaven they have in the Medical College and that it was maybe Vernon Tull sending for me again, getting me there in the nick of time, as Vernon always does things, getting the most for Anse's money like he does for his own. But when it got far enough into the day for me to read weather sign I knew it couldn't have been anybody but Anse that sent. I knew that nobody but a luckless man could ever need a doctor in the face of a cyclone. And I knew that if it had finally occurred to Anse himself that he needed one, it was already too late.

When I reach the spring and get down and hitch the team, the sun has gone down behind a bank of black cloud like a top-heavy mountain range, like a load of cinders dumped over there, and there is no wind. I could hear Cash sawing for a mile before I got there. Anse is standing at the top of the bluff above the path.

"Where's the horse?" I say.

"Jewel's taken and gone," he says. "Can't nobody else ketch hit. You'll have to walk up, I reckon."

"Me, walk up, weighing two hundred and twenty-five pounds?" I say. "Walk up that durn wall?" He stands there beside a tree. Too bad the Lord made the mistake of giving trees roots and giving the Anse Bundrens He makes feet and legs. If He'd just swapped them, there wouldn't ever be a worry

about this country being deforested some day. Or any other country. "What do you aim for me to do?" I say. "Stay here and get blowed clean out of the county when that cloud breaks?" Even with the horse it would take me fifteen minutes to ride up across the pasture to the top of the ridge and reach the house. The path looks like a crooked limb blown against the bluff. Anse has not been in town in twelve years. And how his mother ever got up there to bear him, he being his mother's son.

"Vardaman's gittin' the rope," he says.

After a while Vardaman appears with the ploughline. He gives the end of it to Anse and comes down the path, uncoiling it.

"You hold it tight," I say. "I done already wrote this visit on to my books, so I'm going to charge you just the same, whether I get there or not."

"I got hit," Anse says. "You kin come on up."

I'll be damned if I can see why I don't quit. A man seventy years old, weighing two hundred and odd pounds, being hauled up and down a damn mountain on a rope. I reckon it's because I must reach the fifty-thousand dollar mark of dead accounts on my books before I can quit. "What the hell does your wife mean," I say, "taking sick on top of a durn mountain?"

"I'm right sorry," he says. He let the rope go, just dropped it, and he has turned toward the house. There is a little daylight up here still, of the colour of sulphur matches. The boards look like strips of sulphur. Cash does not look back. Vernon Tull says he brings each board up to the window for her to see and say it is all right. The boy overtakes us. Anse looks back at him. "Where's the rope?" he says.

"It's where you left it," I say. "But never you mind that rope. I got to get back down that bluff. I don't aim for that storm to catch me up here. I'd blow too durn far once I got started."

The girl is standing by the bed, fanning her. When we enter she turns her head and looks at us. She has been dead these ten days. I suppose it's having been a part of Anse for so long that she cannot even make that change, if change it be. I can remember how when I was young I believed death to be a phenomenon of the body; now I know it to be merely a function of the mind—and that of the minds of the ones who suffer the bereavement. The nihilists say it is the end; the fundamentalists, the beginning; when in reality it is no more than a single tenant or family moving out of a tenement or a town.

She looks at us. Only her eyes seem to move. It's like they touch us, not with sight or sense, but like the stream from a hose touches you, the stream at the instant of impact as dissociated from the nozzle as though it had never been there. She does not look at Anse at all. She looks at me, then at the boy. Beneath the quilt she is no more than a bundle of rotten sticks.

"Well, Miss Addie," I say. The girl does not stop the fan. "How are you, sister?" I say. Her head lies gaunt on the pillow, looking at the boy. "You picked out a fine time to get me out here and bring up a storm." Then I send Anse and the boy out. She watches the boy as he leaves the room. She has not moved save her eyes.

He and Anse are on the porch when I come out, the boy sitting on the steps, Anse standing by a post, not even leaning against it, his arms dangling, the hair pushed and matted up on his head like a dipped rooster. He turns his head, blinking at me.

"Why didn't you send for me sooner?" I say.

"Hit was jest one thing and then another," he says. "That ere corn me and the boys was aimin' to git up with, and Dewey Dell a-takin' good keer of her, and folks comin' in, a-offerin' to help and sich, till I jest thought . . ."

"Damn the money," I say. "Did you ever hear of me worryin' a fellow before he was ready to pay?"

"Hit ain't begrudin' the money," he says. "I jest kept a-thinkin' . . . She's goin', is she?" The durn little tyke is sitting on the top step, looking smaller than ever in the sulphur-coloured light. That's the one trouble with this country: everything, weather, all, hangs on too long. Like our rivers, our land: opaque, slow, violent; shaping and creating the life of man in its implacable and brooding image. "I knowed hit," Anse says. "All the while I made sho. Her mind is set on hit."

"And a damn good thing, too," I say. "With a trifling——" He sits on the top step, small, motionless in faded overalls. When I came out he looked up at me, then at Anse. But now he has stopped looking at us. He just sits there.

"Have you told her yit?" Anse says.

"What for?" I say. "What the devil for?"

"She'll know hit. I knowed that when she see you she would know hit, same as writing. You wouldn't need to tell her. Her mind——"



Behind us the girl says, "Paw." I look at her, at her face.

"You better go quick," I say.

When we enter the room she is watching the door. She looks at me. Her eyes look like lamps blaring up just before the oil is gone. "She wants you to go out," the girl says.

"Now, Addie," Anse says, "when he come all the way from Jefferson to git you well?" She watches me: I can feel her eyes. It's like she was shoving at me with them. I have seen it before in women. Seen them drive from the room them coming with sympathy and pity, with actual help, and clinging to some trifling animal to whom they never were more than pack-horses. That's what they mean by the love that passeth understanding: that pride, that furious desire to hide that abject nakedness which we bring here with us, carry with us into operating rooms, carry stubbornly and furiously with us into the earth again. I leave the room. Beyond the porch Cash's saw snores steadily into the board. A minute later she calls his name, her voice harsh and strong.

"Cash," she says; "you, Cash!"

### *Darl*

PA stands beside the bed. From behind his leg Vardaman peers, with his round head and his eyes round and his mouth beginning to open. She looks at pa; all her failing life appears to drain into her eyes, urgent, irremediable. "It's Jewel she wants," Dewey Dell says.

"Why, Addie," pa says, "him and Darl went to make one more load. They thought there was time. That you would wait for them, and that three dollars and all . . ." He stoops, laying his hand on hers. For a while yet she looks at him, without reproach, without anything at all, as if her eyes alone are listening to the irrevocable cessation of his voice. Then she raises herself, who has not moved in ten days. Dewey Dell leans down, trying to press her back.

"Ma," she says; "ma."

She is looking out the window, at Cash stooping steadily at the board in the failing light, labouring on toward darkness and

into it as though the stroking of the saw illumined its own motion, board and saw engendered.

"You, Cash," she shouts, her voice harsh, strong, and unimpaired. "You, Cash!"

He looks up at the gaunt face framed by the window in the twilight. It is a composite picture of all time since he was a child. He drops the saw and lifts the board for her to see, watching the window in which the face has not moved. He drags a second plank into position and slants the two of them into their final juxtaposition, gesturing toward the ones yet on the ground, shaping with his empty hand in pantomime the finished box. For a while still she looks down at him from the composite picture, neither with censure nor approbation. Then the face disappears.

She lies back and turns her head without so much as glancing at pa. She looks at Vardaman; her eyes, the life in them, rushing suddenly upon them; the two flames glare up for a steady instant. Then they go out as though someone had leaned down and blown upon them.

"Ma," Dewey Dell says; "ma!" Leaning above the bed, her hands lifted a little, the fan still moving like it has for ten days, she begins to keen. Her voice is strong, young, tremulous and clear, rapt with its own timbre and volume, the fan still moving steadily up and down, whispering the useless air. Then she flings herself across Addie Bundren's knees, clutching her, shaking her with the furious strength of the young before sprawling suddenly across the handful of rotten bones that Addie Bundren left, jarring the whole bed into a chattering sibilance of mattress shucks, her arms outflung and the fan in one hand still beating with expiring breath into the quilt.

From behind pa's leg Vardaman peers, his mouth full open and all colour draining from his face into his mouth, as though he has by some means fleshed his own teeth in himself, sucking. He begins to move slowly backward from the bed, his eyes round, his pale face fading into the dusk like a piece of paper pasted on a failing wall, and so out of the door.

Pa leans above the bed in the twilight, his humped silhouette partaking of that owl-like quality of awry-feathered, disgruntled outrage within which lurks a wisdom too profound or too inert for even thought.

"Durn them boys," he says.

*Jewel, I say. Overhead the day drives level and grey, hiding the sun by a flight of grey spears. In the rain the mules smoke a little, splashed yellow with mud, the off one clinging in sliding lunges to the side of the road above the ditch. The tilted lumber gleams dull yellow, water-soaked and heavy as lead, tilted at a steep angle into the ditch above the broken wheel; about the shattered spokes and about Jewel's ankles a runnel of yellow neither water nor earth swirls, curving with the yellow road neither of earth nor water, down the hill dissolving into a streaming mass of dark green neither of earth nor sky. Jewel, I say.*

Cash comes to the door, carrying the saw. Pa stands beside the bed, humped, his arms dangling. He turns his head, his shabby profile, his chin collapsing slowly as he works the snuff against his gums.

"She's gone," Cash says.

"She taken and left us," pa says. Cash does not look at him. "How nigh are you done?" pa says. Cash does not answer. He enters, carrying the saw. "I reckon you better get at it," pa says. "You'll have to do the best you can, with them boys gone off that-a-way." Cash looks down at her face. He is not listening to pa at all. He does not approach the bed. He stops in the middle of the floor, the saw against his leg, his sweating arms powdered lightly with sawdust, his face composed. "If you get in a tight, maybe some of them'll get here to-morrow and help you," pa says. "Vernon could." Cash is not listening. He is looking down at her peaceful, rigid face fading into the dusk as though darkness were a precursor of the ultimate earth, until at last the face seems to float detached upon it, lightly as the reflection of a dead leaf. "There is Christians enough to help you," pa says. Cash is not listening. After a while he turns without looking at pa and leaves the room. Then the saw begins to snore again. "They will help us in our sorrow," pa says.

The sound of the saw is steady, competent, unhurried, stirring the dying light so that at each stroke her face seems to wake a little into an expression of listening and of waiting, as though she were counting the strokes. Pa looks down at the face, at the black sprawl of Dewey Dell's hair, the outflung arms, the clutched fan now motionless on the fading quilt. "I reckon you better get supper on," he says.

Dewey Dell does not move.

"Git up, now, and put supper on," pa says. "We got to keep our strength up. I reckon Doctor Peabody's right hungry,

coming all this way. And Cash'll need to eat quick and get back to work so he can finish it in time."

Dewey Dell rises, heaving to her feet. She looks down at the face. It is like a casting of fading bronze upon the pillow, the hands alone still with any semblance of life : a curled, gnarled inertness; a spent yet alert quality from which weariness, exhaustion, travail has not yet departed, as though they doubted even yet the actuality of rest, guarding with horned and penurious alertness the cessation which they know cannot last.

Dewey Dell stoops and slides the quilt from beneath them and draws it up over them to the chin, smoothing it down, drawing it smooth. Then without looking at pa she goes around the bed and leaves the room.

*She will go out where Peabody is, where she can stand in the twilight and look at his back with such an expression that, feeling her eyes and turning, he will say: I would not let it grieve me, now. She was old, and sick too. Suffering more than we knew. She couldn't have got well. Vardaman's getting big now, and with you to take good care of them all. I would try not to let it grieve me. I expect you'd better go and get some supper ready. It didn't have to be much. But they'll need to eat, and she looking at him, saying You could do so much for me if you just would. If you just knew. I am I and you are you and I know it and you don't know it and you could do so much for me if you just would and if you just would then I could tell you and then nobody would have to know it except you and me and Darl.*

Pa stands over the bed, dangle-armed, humped, motionless. He raises his hand to his head, scouring his hair, listening to the saw. He comes nearer and rubs his hand, palm and back, on his thigh and lays it on her face and then on the hump of quilt where her hands are. He touches the quilt as he saw Dewey Dell do, trying to smoothe it up to the chin, but disarranging it instead. He tries to smoothe it again, clumsily, his hand awkward as a claw, smoothing at the wrinkles which he made and which continue to emerge beneath his hand with perverse ubiquity, so that at last he desists, his hand falling to his side and stroking it-self again, palm and back, on his thigh. The sound of the saw snores steadily into the room. Pa breathes with a quiet, rasping sound, mouthing the snuff against his gums. "God's will be done," he says. "Now I can get them teeth."

*Jewel's hat droops limp about his neck, channelling water on to the soaked tow-sack tied about his shoulders as, ankle-deep in the running*

*ditch, he pries with a slipping two-by-four, with a piece of rotting log for fulcrum, at the axle. Jewel, I say, she is dead, Jewel. Addie Bundren is dead.*

### *Vardaman*

THEN I begin to run. I run toward the back and come to the edge of the porch and stop. Then I begin to cry. I can feel where the fish was in the dust. It is cut up into pieces of not-fish now, not-blood on my hands and overalls. Then it wasn't so. It hadn't happened then. And now she is getting so far ahead I cannot catch her.

The trees look like chickens when they ruffle out into the cool dust on the hot days. If I jump off the porch I will be where the fish was, and it all cut up into not-fish now. I can hear the bed and her face and them and I can feel the floor shake when he walks on in that came and did it. That came and did it when she was all right but he came and did it.

"The fat son of a bitch."

I jump from the porch, running. The top of the barn comes swooping up out of the twilight. If I jump I can go through it like the pink lady in the circus, into the warm smelling, without having to wait. My hands grab at the bushes; beneath my feet the rocks and dirt go rubbing down.

Then I can breathe again, in the warm smelling. I enter the stall, trying to touch him, and then I can cry then I vomit the crying. As soon as he gets through kicking I can and then I can cry, the crying can.

"He kilt her. He kilt her."

The life in him runs under the skin, under my hand, running through the splotches, smelling up into my nose where the sickness is beginning to cry, vomiting the crying, and then I can breathe, vomiting it. It makes a lot of noise. I can smell the life running up from under my hands, up my arms, and then I can leave the stall.

I cannot find it. In the dark, along the dust, the walls I cannot find it. The crying makes a lot of noise. I wish it wouldn't make so much noise. Then I find it in the wagon-shed, in the

dust, and I run across the lot and into the road, the stick jouncing on my shoulder.

They watch me as I run up, beginning to jerk back, their eyes rolling, snorting, jerking back on the hitch rein. I strike. I can hear the stick striking; I can see it hitting their heads, the breast-yoke, missing altogether sometimes as they rear and plunge, but I am glad.

"You kilt my maw!"

The stick breaks, they rearing and snorting, their feet popping loud on the ground; loud because it is going to rain and the air is empty for the rain. But it is still long enough. I run this way and that as they rear and jerk at the hitch-rein, striking.

"You kilt her!"

I strike at them, striking, they wheeling in a long lunge, the buggy wheeling on to two wheels and motionless like it is nailed to the ground and the horses motionless like they are nailed by the hind feet to the centre of a whirling-plate.

I run in the dust. I cannot see, running in the sucking dust where the buggy vanishes tilted on two wheels. I strike, the stick hitting into the ground, bouncing, striking into the dust and then into the air again and the dust sucking on down the road faster than if a car was in it. And then I can cry, looking at the stick. It is broken down to my hand, not longer than stove wood that was a long stick. I throw it away and I can cry. It does not make so much noise now.

The cow is standing in the barn door, chewing. When she sees me come into the lot she lows, her mouth full of flopping green, her tongue flopping.

"I ain't a-goin' to milk you. I ain't a-goin' to do nothing for them."

I hear her turn when I pass. When I turn she is just behind me with her sweet, hot, hard breath.

"Didn't I tell you I wouldn't?"

She nudges me, snuffing. She moans deep inside, her mouth closed. I jerk my hand, cursing her like Jewel does.

"Git, now."

I stoop my hand to the ground and run at her. She jumps back and whirls away and stops, watching me. She moans. She goes on to the path and stands there, looking up the path.

It is dark in the barn, warm, smelling, silent. I can cry quietly, watching the top of the hill.

Cash comes to the hill, limping where he fell off of the church. He looks down at the spring, then up the road and back toward the barn. He comes down the path stiffly and looks at the broken hitch-rein and at the dust in the road and then up the road, where the dust is gone.

"I hope they've got clean past Tull's by now. I so hope hit."

Cash turns and limps up the path.

"Durn him. I showed him. Durn him."

I am not crying now. I am not anything. Dewey Dell comes to the hill and calls me. "Vardaman." I am not anything. I am quiet. "You, Vardaman." I can cry quiet now, feeling and hearing my tears.

"Then hit want. Hit hadn't happened then. Hit was a-layin' right there on the ground. And nowshe's gittin ready to cook hit."

It is dark. I can hear wood, silence: I know them. But not living sounds, not even him. It is as though the dark were resolving him out of his integrity, into an unrelated scattering of components—snuffings and stampings; smells of cooling flesh and ammoniac hair; an illusion of a co-ordinated whole of splotched hide and strong bones within which, detached and secret and familiar, an *is* different from my *is*. I see him dissolve—legs, a rolling eye, a gaudy splotching like cold flames—and float upon the dark in fading solution; all one yet neither; all either yet none. I can see hearing coil toward him, caressing, shaping his hard shape—fetlock, hip, shoulder and head; smell and sound. I am not afraid.

"Cooked and et. Cooked and et."

### *Dewey Dell*

**H**E could do so much for me if he just would. He could do everything for me. It's like everything in the world for me is inside a tub full of guts, so that you wonder how there can be any room in it for anything else very important. He is a big tub of guts and I am a little tub of guts and if there is not any room for anything else important in a big tub of guts, how can it be room in a little tub of guts. But I know it is there because God gave women a sign when something has happened bad.

It's because I am alone. If I could just feel it, it would be different, because I would not be alone. But if I were not alone, everybody would know it. And he could do so much for me, and then I would not be alone. Then I could be all right alone.

I would let him come in between me and Lafe, like Darl came in between me and Lafe, and so Lafe is alone too. He is Lafe and I am Dewey Dell, and when mother died I had to go beyond and outside of me and Lafe and Darl to grieve because he could do so much for me and he don't know it. He don't even know it.

From the back porch I cannot see the barn. Then the sound of Cash's sawing comes in from that way. It is like a dog outside the house, going back and forth around the house to whatever door you come to, waiting to come in. He said I worry more than you do and I said You don't know what worry is so I can't worry. I try to but I can't think long enough to worry.

I light the kitchen lamp. The fish, cut into jagged pieces, bleeds quietly in the pan. I put it into the cupboard quick, listening into the hall, hearing. It took her ten days to die; maybe she don't know it is yet. Maybe she won't go until Cash. Or maybe until Jewel. I take the dish of greens from the cupboard and the bread-pan from the cold stove, and I stop, watching the door.

"Where's Vardaman?" Cash says. In the lamp his sawdusted arms look like sand.

"I don't know. I ain't seen him."

"Peabody's team run away. See if you can find Vardaman. The horse will let him catch him."

"Well. Tell them to come to supper."

I cannot see the barn. I said, I don't know how to worry. I don't know how to cry. I tried, but I can't. After a while the sound of the saw comes around, coming dark along the ground in the dust-dark. Then I can see him, going up and down above the plank.

"You come in to supper," I say. "Tell him." He could do everything for me. And he don't know it. He is his guts and I am my guts. And I am Lafe's guts. That's it. I don't see why he didn't stay in town. We are country people not as good as town people. I don't see why he didn't. Then I can see the top of the barn. The cow stands at the foot of the path, lowing. When I turn back, Cash is gone.

I carry the buttermilk in. Pa and Cash and he are at the table.



"Where's that big fish Bud caught, sister?" he says.

I set the milk on the table. "I never had no time to cook it."

"Plain turnip greens is mighty spindling eating for a man my size," he says. Cash is eating. About his head the print of his hat is sweated into his hair. His shirt is blotched with sweat. He has not washed his hands and arms.

"You ought to took time," pa says. "Where's Vardaman?"

I go toward the door. "I can't find him."

"Here, sister," he says; "never mind about the fish. It'll save, I reckon. Come on and sit down."

"I ain't minding it," I say. "I'm going to milk before it sets in to rain."

Pa helps himself and pushes the dish on. But he does not begin to eat. His hands are half-closed on either side of his plate, his head bowed a little, his awry hair standing into the lamplight. He looks like right after the maul hits the steer and it no longer alive and don't yet know that it is dead.

But Cash is eating, and he is too. "You better eat something," he says. He is looking at pa. "Like Cash and me. You'll need it."

"Ay," pa says. He rouses up, like a steer that's been kneeling in a pond and you run at it. "She would not begrudge me it."

When I am out of sight of the house, I go fast. The cow lows at the foot of the bluff. She nuzzles at me, snuffing, blowing her breath in a sweet, hot blast, through my dress, against my hot nakedness, moaning. "You got to wait a little while. Then I'll tend to you." She follows me into the barn where I set the bucket down. She breathes into the bucket, moaning. "I told you. You just got to wait, now. I got more to do than I can tend to." The barn is dark. When I pass, he kicks the wall a single blow. I go on. The broken plank is like a pale plank standing on end. Then I can see the slope, feel the air moving on my face again, slow, pale, with lesser dark and with empty seeing, the pine clumps blotched up the tilted slope, secret and waiting.

The cow in silhouette against the door nuzzles at the silhouette of the bucket, moaning.

Then I pass the stall. I have almost passed it. I listen to it saying for a long time before it can say the word and the listening part is afraid that there may not be time to say it. I feel my body, my bones and flesh beginning to part and open upon the the alone, and the process of coming unalone is terrible. Late.

Lafe. "Lafe" Lafe. Lafe. I lean a little forward, one foot advanced with dead walking. I feel the darkness rushing past my breast, past the cow; I begin to rush upon the darkness but the cow stops me and the darkness rushes on upon the sweet blast of her moaning breath filled with wood and with silence.

"Vardaman. You, Vardaman."

He comes out of the stall. "You durn little sneak! You durn little sneak!"

He does not resist; the last of rushing darkness flees whistling away. "What? I ain't done nothing."

"You durn little sneak!" My hands shake him, hard. Maybe I couldn't stop them. I didn't know they could shake so hard. They shake both of us, shaking.

"I never done it," he says. "I never touched them."

My hands stop shaking him, but I still hold him. "What are you doing here? Why didn't you answer when I called you?"

"I ain't doing nothing."

"You go on to the house and get your supper."

He draws back. I hold him. "You quit now. You leave me be."

"What were you doing down here? You didn't come down here to sneak after me?"

"I never. I never. You quit, now. I didn't even know you was down here. You leave me be."

I hold him, leaning down to see his face, feel it with my eyes. He is about to cry. "Go on, now. I done put supper on and I'll be there soon as I milk. You better go on before he eats everything up. I hope that team runs clean back to Jefferson."

"He kilt her," he says. He begins to cry.

"Hush."

"She never hurt him and he come and kilt her."

"Hush." He struggles. I hold him. "Hush."

"He kilt her." The cow comes up behind us, moaning. I shake him again.

"You stop it, now. Right this minute. You're fixing to make yourself sick and then you can't go to town. You go on to the house and eat your supper."

"I don't want no supper. I don't want to go to town."

"We'll leave you here, then. Lessen you behave, we will leave you. Go on, now, before that old green-eating tub of guts eats everything up from you." He goes on, disappearing slowly into

the hill. The crest, the trees, the roof of the house stand against the sky. The cow nuzzles at me, moaning. "You'll just have to wait. What you got in you ain't nothing to what I got in me, even if you are a woman too." She follows me, moaning. Then the dead, hot, pale air breathes on my face again. He could fix it all right, if he just would. And he don't even know it. He could do everything for me if he just knowed it. The cow breathes upon my hips and back, her breath warm, sweet, stertorous, moaning. The sky lies flat down the slope, upon the secret clumps. Beyond the hill sheet-lightning stains upward and fades. The dead air shapes the dead earth in the dead darkness, further away than seeing shapes the dead earth. It lies dead and warm upon me, touching me naked through my clothes. I said You don't know what worry is. I don't know what it is. I don't know whether I am worrying or not. Whether I can or not. I don't know whether I can cry or not. I don't know whether I have tried to or not. I feel like a wet seed wild in the hot blind earth.

### *Vardaman*

WHEN they get it finished they are going to put her in it and then for a long time I couldn't say it. I saw the dark stand up and go whirling away and I said "Are you going to nail her up in it, Cash? Cash? Cash?" I got shut up in the crib the new door it was too heavy for me it went shut I couldn't breathe because the rat was breathing up all the air. I said "Are you going to nail it shut, Cash? Nail it? Nail it?"

Pa walks around. His shadow walks around, over Cash going up and down above the saw, at the bleeding plank.

Dewey Dell said we will get some bananas. The train is behind the glass, red on the track. When it runs the track shines on and off. Pa said flour and sugar and coffee costs so much. Because I am a country boy because boys in town. Bicycles. Why do flour and sugar and coffee cost so much when he is a country boy. "Wouldn't you ruther have some bananas instead?" Bananas are gone, eaten. Gone. When it runs on the track shines again. "Why ain't I a town boy, pa?" I said God made me. I did not said to God to made me in the country. If He can make

the train, why can't He make them all in the town because flour and sugar and coffee. "Wouldn't you rather have bananas?"

He walks around. His shadow walks around.

It was not her. I was there, looking. I saw. I thought it was her, but it was not. It was not my mother. She went away when the other one laid down in her bed and drew the quilt up. She went away. "Did she go as far as town?" "She went further than town." "Did all those rabbits and possums go farther than town?" God made the rabbits and possums. He made the train. Why must He make a different place for them to go if she is just like the rabbit.

Pa walks around. His shadow does. The saw sounds like it is asleep.

And so if Cash nails the box up, she is not a rabbit. And so if she is not a rabbit I couldn't breathe in the crib and Cash is going to nail it up. And so if she lets him it is not her. I know. I was there. I saw when it did not be her. I saw. They think it is and Cash is going to nail it up.

It was not her because it was laying right yonder in the dirt. And now it's all chopped up. I chopped it up. It's laying in the kitchen in the bleeding pan, waiting to be cooked and et. Then it wasn't and she was, and now it is and she wasn't. And tomorrow it will be cooked and et and she will be him and pa and Cash and Dewey Dell and there won't be anything in the box and so she can breathe. It was laying right yonder on the ground. I can get Vernon. He was there and he seen it, and with both of us it will be and then it will not be.

## *Tull*

**I**T was nigh to midnight and it had set in to rain when he woke us. It had been a misdoubtful night, with the storm making; a night when a fellow looks for most anything to happen before he can get the stock fed and himself to the house and supper et and in bed with the rain starting, and when Peabody's team come up, lathered, with the broke harness dragging and the neck-yoke betwixt the off critter's legs, Cora says "It's Addie Bundren. She's gone at last."

"Peabody mought have been to ere a one of a dozen houses hereabouts," I says. "Besides, how do you know it's Peabody's team?"

"Well, ain't it?" she says. "You hitch up, now."

"What for?" I says. "If she is gone, we can't do nothing till morning. And it fixing to storm too."

"It's my duty," she says. "You put the team in."

But I wouldn't do it. "It stands to reason they'd send for us if they needed us. You don't even know she's gone yet."

"Why, don't you know that's Peabody's team? Do you claim it ain't? Well, then." But I wouldn't go. When folks wants a fellow, it's best to wait till they sends for him, I've found. "It's my Christian duty," Cora says. "Will you stand between me and my Christian duty?"

"You can stay there all day to-morrow, if you want," I says.

So when Cora waked me it had set in to rain. Even while I was going to the door with the lamp and it shining on the glass so he could see I am coming, it kept on knocking. Not loud, but steady, like he might have gone to sleep thumping, but I never noticed how low down on the door the knocking was till I opened it and never seen nothing. I held the lamp up, with the rain sparkling across it and Cora back in the hall saying "Who is it, Vernon?" but I couldn't see nobody a-tall at first until I looked down and around the door, lowering the lamp.

He looked like a drowned puppy, in them overalls, without no hat, splashed up to his knees where he had walked them four miles in the mud. "Well, I'll be durned," I says.

"Who is it, Vernon?" Cora says.

He looked at me, his eyes round and black in the middle like when you throw a light in a owl's face. "You mind that ere fish," he says.

"Come in the house," I says. "What is it? Is your maw——"

"Vernon," Cora says.

He stood kind of around behind the door, in the dark. The rain was blowing on to the lamp, hissing on it so I am scared every minute it'll break. "You was there," he says. "You seen it."

Then Cora come to the door. "You come right in outen the rain," she says, pulling him in and him watching me. He looked just like a drowned puppy. "I told you," Cora says. "I told you it was a-happening. You go and hitch."

"But he ain't said——" I says.

He looked at me, dripping on to the floor. "He's a-ruining the rug," Cora says. "You go get the team while I take him to the kitchen."

But he hung back, dripping, watching me with them eyes. "You was there. You seen it laying there. Cash is fixing to nail her up, and it was a-laying right there on the ground. You seen it. You seen the mark in the dirt. The rain never come up till after I was a-coming here. So we can get back in time."

I be durn if it didn't give me the creeps, even when I didn't know yet. But Cora did. "You get that team quick as you can," she says. "He's outen his head with grief and worry."

I be durn if it didn't give me the creeps. Now and then a fellow gets to thinking. About all the sorrow and afflictions in this world; how it's liable to strike anywhere, like lightning. I reckon it does take a powerful trust in the Lord to guard a fellow, though sometimes I think that Cora's a mite over-cautious, like she was trying to crowd the other folks away and get in closer than anybody else. But then, when something like this happens, I reckon she is right and you got to keep after it and I reckon I am blessed in having a wife that ever strives for sanctity and well-doing like she says I am.

Now and then a fellow gets to thinking about it. Not often, though. Which is a good thing. For the Lord aimed for him to do and not to spend too much time thinking, because his brain it's like a piece of machinery: it won't stand a whole lot of racking. It's best when it all runs along the same, doing the day's work and not no one part used no more than needful. I have said and I say again, that's ever living thing the matter with Darl: he just thinks by himself too much. Cora's right when she says all he needs is a wife to straighten him out. And when I think about that, I think that if nothing but being married will help a man, he's durn nigh hopeless. But I reckon Cora's right when she says the reason the Lord had to create women is because man don't know his own good when he sees it.

When I come back to the house with the team, they was in the kitchen. She was dressed on top of her nightgown with a shawl over her head and her umbrella and her Bible wrapped up in the oil-cloth, and him sitting on a up-turned bucket on the stove-zinc where she had put him, dripping on to the floor. "I can't get nothing outen him except about a fish," she says. "It's a judg-

ment on them. I see the hand of the Lord upon this boy for Anse Bundren's judgment and warning."

"The rain never come up till after I left," he says. "I had done left. I was on the way. And so it was there in the dust. You seen it. Cash is fixing to nail her, but you seen it."

When we got there it was raining hard, and him sitting on the seat between us, wrapped up in Cora's shawl. He hadn't said nothing else, just sitting there with Cora holding the umbrella over him. Now and then Cora would stop singing long enough to say "It's a judgment on Anse Bundren. May it show him the path of sin he is a-trodding." Then she would sing again, and him sitting there between us, leaning forward a little like the mules couldn't go fast enough to suit him.

"It was laying right yonder," he says, "but the rain come up after I taken and left. So I can go and open the windows, because Cash ain't nailed her yet."

It was long a-past midnight when we drove the last nail, and almost dust-dawn when I got back home and taken the team out and got back in bed, with Cora's nightcap laying on the other pillow. And be durned if even then it wasn't like I could still hear Cora singing and feel that boy leaning forward between us like he was ahead of the mules, and still see Cash going up and down with that saw, and Anse standing there like a scarecrow, like he was a steer standing knee-deep in a pond and somebody come by and set the pond up on edge and he ain't missed it yet.

It was nigh toward daybreak when we drove the last nail and toted it into the house, where she was laying on the bed with the window open and the rain blowing on her again. Twice he did it, and him so dead for sleep that Cora says his face looked like one of these here Christmas masts that had done been buried a while and then dug up, until at last they put her into it and nailed it down so he couldn't open the window on her no more. And the next morning they found him in his shirt-tail laying asleep on the floor like a felled steer, and the top of the box bored clean full of holes and Cash's new auger broke off in the last one. When they taken the lid off they found that two of them had bored on into her face.

If it's a judgment, it ain't right. Because the Lord's got more to do than that. He's bound to have. Because the only burden Anse Bundren's ever had is himself. And when folks talks him

low, I think to myself he ain't that less of a man or he couldn't a bore himself this long.

It ain't right. I be durn if it is. Because He said Suffer little children to come unto Me don't make it right, neither. Cora said, "I have bore you what the Lord God sent me. I faced it without fear nor terror because my faith was strong in the Lord, a-bolstering and sustaining me. If you have no son, it's because the Lord has decreed otherwise in His wisdom. And my life is and has ever been a open book to ere a man or woman among His creatures because I trust in my God and my reward."

I reckon she's right. I reckon if there's ere a man or woman anywhere that He could turn it all over to and go away with His mind at rest, it would be Cora. And I reckon she would make a few changes, no matter how He was running it. And I reckon they would be for man's good. Leastways, we would have to like them. Leastways, we might as well go on and make like we did.

### *Darl*

THE lantern sits on a stump. Rusted, grease-fouled, its cracked chimney smeared on one side with a soaring smudge of soot, it sheds a feeble and sultry glare upon the trestles and the boards and the adjacent earth. Upon the dark ground the chips look like random smears of soft pale paint on a black canvas. The boards look like long smooth tatters torn from the flat darkness and turned backside out.

Cash labours about the trestles, moving back and forth, lifting and placing the planks with long clattering reverberations in the dead air as though he were lifting and dropping them at the bottom of an invisible well, the sounds ceasing without departing, as if any movement might dislodge them from the immediate air in reverberant repetition. He saws again, his elbow flashing slowly, a thin thread of fire running along the edge of the saw, lost and recovered at the top and bottom of each stroke in unbroken elongation, so that the saw appears to be six feet long, into and out of pa's shabby and aimless silhouette. "Give me that plank," Cash says. "No; the other one." He puts the saw down and



comes and picks up the plank he wants, sweeping pa away with the long swinging gleam of the balanced board.

The air smells like sulphur. Upon the impalpable plane of it their shadows form as upon a wall, as though like sound they had not gone very far away in falling but had merely congealed for a moment, immediate and musing. Cash works on, half turned into the feeble light, one thigh and one pole-thin arm braced, his face sloped into the light with a rapt, dynamic immobility above his tireless elbow. Below the sky sheet-lightning slumbers lightly; against it the trees, motionless, are ruffled out to the last twig, swollen, increased as though quick with young.

It begins to rain. The first harsh, sparse, swift drops rush through the leaves and across the ground in a long sigh, as though of relief from intolerable suspense. They are big as buckshot, warm as though fired from a gun; they sweep across the lantern in a vicious hissing. Pa lifts his face, slack-mouthed, the wet black rim of snuff plastered close along the base of his gums; from behind his slack-faced astonishment he muses as though from beyond time, upon the ultimate outrage. Cash looks once at the sky, then at the lantern. The saw has not faltered, the running gleam of its pistoning edge unbroken. "Get something to cover the lantern," he says.

Pa goes to the house. The rain rushes suddenly down, without thunder, without warning of any sort; he is swept on to the porch upon the edge of it and in an instant Cash is wet to the skin. Yet the motion of the saw has not faltered, as though it and the arm functioned in a tranquil conviction that rain was an illusion of the mind. Then he puts down the saw and goes and crouches above the lantern, shielding it with his body, his back shaped lean and scrawny by his wet shirt as though he had been abruptly turned wrong-side out, shirt and all.

Pa returns. He is wearing Jewel's raincoat and carrying Dewey Dell's. Squatting over the lantern, Cash reaches back and picks up four sticks and drives them into the earth and takes Dewey Dell's raincoat from pa and spreads it over the sticks, forming a roof above the lantern. Pa watches him. "I don't know what you'll do," he says. "Darl taken his coat with him."

"Get wet," Cash says. He takes up the saw again; again it moves up and down, in and out of that unhurried imperviousness as a piston moves in the oil; soaked, scrawny, tireless, with the lean light body of a boy or an old man. Pa watches him,

blinking, his face streaming; again he looks up at the sky with that expression of dumb and brooding outrage and yet of vindication, as though he had expected no less; now and then he stirs, moves, gaunt and streaming, picking up a board or a tool and then laying it down. Vernon Tull is there now, and Cash is wearing Mrs. Tull's raincoat and he and Vernon are hunting the saw. After a while they find it in pa's hand.

"Why don't you go on to the house, out of the rain?" Cash says. Pa looks at him, his face streaming slowly. It is as though upon a face carved by a savage caricaturist a monstrous burlesque of all bereavement flowed. "You go on in," Cash says. "Me and Vernon can finish it."

Pa looks at them. The sleeves of Jewel's coat are too short for him. Upon his face the rain streams, slow as cold glycerine. "I don't begrudge her the wetting," he says. He moves again and falls to shifting the planks, picking them up, laying them down again carefully, as though they are glass. He goes to the lantern and pulls at the propped raincoat until he knocks it down and Cash comes and fixes it back.

"You get on to the house," Cash says. He leads pa to the house and returns with the raincoat and folds it and places it beneath the shelter where the lantern sits. Vernon has not stopped. He looks up, still sawing.

"You ought to done that at first," he says. "You knowed it was fixing to rain."

"It's his fever," Cash says. He looks at the board.

"Ay," Vernon says. "He'd a come, anyway."

Cash squints at the board. On the long flank of it the rain crashes steadily, myriad, fluctuant. "I'm going to bevel it," he says.

"It'll take more time," Vernon says. Cash sets the plank on edge; a moment longer Vernon watches him, then he hands him the plane.

Vernon holds the board steady while Cash bevels the edge of it with the tedious and minute care of a jeweller. Mrs. Tull comes to the edge of the porch and calls Vernon. "How near are you done?" she says.

Vernon does not look up. "Not long. Some, yet."

She watches Cash stooping at the plank, the turgid savage gleam of the lantern slicking on the raincoat as he moves. "You go down and get some planks off the barn and finish it and come

in out of the rain," she says. "You'll both catch your death." Vernon does not move. "Vernon," she says.

"We won't be long," he says. "We'll be done after a spell." Mrs. Tull watches them a while. Then she re-enters the house.

"If we get in a tight, we could take some of them planks," Vernon says. "I'll help you put them back."

Cash ceases the plane and squints along the plank, wiping it with his palm. "Give me the next one," he says.

Some time toward dawn the rain ceases. But it is not yet day when Cash drives the last nail and stands stiffly up and looks down at the finished coffin, the others watching him. In the lantern-light his face is calm, musing; slowly he strokes his hands on his raincoated thighs in a gesture deliberate, final and composed. Then the four of them—Cash and pa and Vernon and Peabody—raise the coffin to their shoulders and turn toward the house. It is light, yet they move slowly; empty, yet they carry it carefully; lifeless, yet they move with hushed precautionary words to one another, speaking of it as though, complete, it now slumbered lightly alive, waiting to come awake. On the dark floor their feet clump awkwardly, as though for a long time they have not walked on floors.

They set it down by the bed. Peabody says quietly: "Let's eat a snack. It's almost daylight. Where's Cash?"

He has returned to the trestles, stooped again in the lantern's feeble glare as he gathers up his tools and wipes them on a cloth carefully and puts them into the box with its leather sling to go over the shoulder. Then he takes up box, lantern and raincoat and returns to the house, mounting the steps into a faint silhouette against the paling east.

In a strange room you must empty yourself for sleep. And before you are emptied for sleep, what are you. And when you are emptied for sleep, you are not. And when you are filled with sleep, you never were. I don't know what I am. I don't know if I am or not. Jewel knows he is, because he does not know that he does not know whether he is or not. He cannot empty himself for sleep because he is not what he is and he is what he is not. Beyond the unlampd wall I can hear the rain shaping the wagon that is ours, the load that is no longer theirs that felled and sawed it nor yet theirs that bought it and which is not ours either, lie on our wagon though it does, since only the wind and the rain shape it only to Jewel and me, that are not asleep. And since

sleep is is-not and rain and wind are *was*, it is not. Yet the wagon is, because when the wagon is *was*, Addie Bundren will not be. And Jewel is, so Addie Bundren must be. And then I must be, or I could not empty myself for sleep in a strange room. And so if I am not emptied yet, I am *is*.

How often have I lain beneath rain on a strange roof, thinking of home.

### *Cash*

I MADE it on the bevel.

1. There is more surface for the nails to grip.
2. There is twice the gripping-surface to each seam.
3. The water will have to seep into it on a slant. Water moves easiest up and down or straight across.
4. In a house people are upright two-thirds of the time. So the seams and joints are made up-and-down. Because the stress is up-and-down.
5. In a bed where people lie down all the time, the joints and seams are made sideways, because the stress is sideways.
6. Except.
7. A body is not square like a cross-tie.
8. Animal magnetism.
9. The animal magnetism of a dead body makes the stress come slanting, so the seams and joints of a coffin are made on the bevel.
10. You can see by an old grave that the earth sinks down on the bevel.
11. While in a natural hole it sinks by the centre, the stress being up-and-down.
12. So I made it on the bevel.
13. It makes a neater job.

*Vardaman*

**M**<sup>Y</sup> mother is a fish.

*Tull!*

**I**T was ten o'clock when I got back, with Peabody's team hitched on to the back of the wagon. They had already dragged the buckboard back from where Quick found it upside down straddle of the ditch about a mile from the spring. It was pulled out of the road at the spring, and about a dozen wagons was already there. It was Quick found it. He said the river was up and still rising. He said it had already covered the highest water-mark on the bridge-piling he had ever seen. "That bridge won't stand a whole lot of water," I said. "Has somebody told Anse about it?"

"I told him," Quick said. "He says he reckons them boys has heard and unloaded and are on the way back by now. He says they can load up and get across."

"He better go on and bury her at New Hope," Armstid said. "That bridge is old. I wouldn't monkey with it."

"His mind is set on taking her to Jefferson," Quick said.

"Then he better get at it soon as he can," Armstid said.

Anse meets us at the door. He has shaved, but not good. There is a long cut on his jaw, and he is wearing his Sunday pants and a white shirt with the neckband buttoned. It is drawn smooth over his hump, making it look bigger than ever, like a white shirt will, and his face is different too. He looks folks in the eye now, dignified, his face tragic and composed, shaking us by the hand as we walk up on to the porch and scrape our shoes, a little stiff in our Sunday clothes, our Sunday clothes rustling, not looking full at him as he meets us.

"The Lord giveth," we say.

"The Lord giveth."

That boy is not there. Peabody told about how he come into the kitchen, hollering, swarming and clawing at Gora when he

found her cooking that fish, and how Dewey Dell taken him down to the barn. "My team all right?" Peabody says.

"All right," I tell him. "I give them a bait this morning. Your buggy seems all right too. It ain't hurt."

"And no fault of somebody's," he says. "I'd give a nickel to know where that boy was when that team broke away."

"If it's broke anywhere, I'll fix it," I say.

The woman folks go on into the house. We can hear them, talking and fanning. The fans go whish, whish, whish and them talking, the talking sounding kind of like bees murmuring in a water-bucket. The men stop on the porch, talking some, not looking at one another.

"Howdy, Vernon," they say. "Howdy, Tull."

"Looks like more rain."

"It does for a fact."

"Yes, sir. It will rain some more."

"It come up quick."

"And going away slow. It don't fail."


I go around to the back. Cash is filling up the holes he bored in the top of it. He is trimming out plugs for them, one at a time, the wood wet and hard to work. He could cut up a tin can and hide the holes and nobody wouldn't know the difference. Wouldn't mind, anyway. I have seen him spend a hour trimming out a wedge like it was glass he was working, when he could have reached around and picked up a dozen sticks and drove them into the joint and made it do.

When we finished I go back to the front. The men have gone a little piece from the house, sitting on the ends of the boards and on the saw-horses where we made it last night, some sitting and some squatting. Whitfield ain't come yet.

They look up at me, their eyes asking.

"It's about," I say. "He's ready to nail."

While they are getting up Anse comes to the door and looks at us and we return to the porch. We scrape our shoes again, careful, waiting for one another to go in first, milling a little at the door. Anse stands inside the door, dignified, composed. He waves us in and leads the way into the room.

They had laid her in it reversed. Cash made it clock-shape, like this  with every joint and seam bevelled and scrubbed with the plane, tight as a drum and neat as a sewing basket, and they had laid her in it head to foot so it

wouldn't crush her dress. It was her wedding dress and it had a flare-out bottom, and they had laid her head to foot in it so the dress could spread out, and they had made her a veil out of a mosquito bar so the auger holes in her face wouldn't show.

When we are going out, Whitfield comes. He is wet and muddy to the waist, coming in. "The Lord comfort this house," he says. "I was late because the bridge has gone. I went down to the old ford and swum my horse over, the Lord protecting me. His grace be upon this house."

We go back to the trestles and plank-ends and sit or squat.

"I knowed it would go," Armstid says.

"It's been there a long time, that ere bridge," Quick says.

"The Lord has kept it there, you mean," Uncle Billy says. "I don't know ere a man that's touched hammer to it in twenty-five years."

"How long has it been there, Uncle Billy?" Quick says.

"It was built in . . . let me see . . . It was in the year 1888," Uncle Billy says. "I mind it because the first man to cross it was Peabody coming to my house when Jody was born."

"If I'd a crossed it every time your wife littered since, it'd a been wore out long before this, Billy," Peabody says.

We laugh, suddenly loud, then suddenly quiet again. We look a little aside at one another.

"Lots of folks has crossed it that won't cross no more bridges," Houston says.

"It's a fact," Littlejohn says. "It's so."

"One more ain't, no ways," Armstid says. "It'd taken them two-three days to got her to town in the wagon. They'd be gone a week, getting her to Jefferson and back."

"What's Anse so itching to take her to Jefferson for, anyway?" Houston says.

"He promised her," I say. "She wanted it. She come from there. Her mind was set on it."

"And Anse is set on it, too," Quick says.

"Ay," Uncle Billy says. "It's like a man that's let everything slide all his life to get set on something that will make the most trouble for everybody he knows."

"Well, it'll take the Lord to get her over that river now," Peabody says. "Anse can't do it."

"And I reckon He will," Quick says. "He's took care of Anse a long time, now."

"It's a fact," Littlejohn says.

"Too long to quit now," Armstid says.

"I reckon He's like everybody else around here," Uncle Billy says. "He's done it so long now He can't quit."

Cash comes out. He has put on a clean shirt; his hair, wet, is combed smooth down on his brow, smooth and black as if he had painted it on to his head. He squats stiffly among us, we watching him.

"You feeling this weather, ain't you?" Armstid says.

Cash says nothing.

"A broke bone always feels it," Littlejohn says. "A fellow with a broke bone can tell it a-coming."

"Lucky Cash got off with just a broke leg," Armstid says. "He might have hurt himself bed-rid. How far'd you fall, Cash?"

"Twenty-eight foot, four and a half inches, about," Cash says. I move over beside him.

"A fellow can sho slip quick on wet planks," Quick says.

"It's too bad," I say. "But you couldn't a help it."

"It's them durn women," he says. "I made it to balance with her. I made it to her measure and weight."

*If it takes wet boards for folks to fall, it's fixing to be lots of falling before this spell is done.*

"You couldn't have help it," I say.

*I don't mind the folks falling. It's the cotton and corn I mind.*

*Neither does Peabody mind the folks falling. How 'bout it, Doc?*

*It's a fact. Washed clean outen the ground it will be. Seems like something is always happening to it.*

*'Course it does. That's why it's worth anything. If nothing didn't happen and everybody made a big crop, do you reckon it would be worth the raising?*

*Well, I be durn if I like to see my work washed outen the ground, work I sweat over.*

*It's a fact. A fellow wouldn't mind seeing it washed up if he could just turn on the rain himself.*

*Who is that man can do that? Where is the colour of his eyes?*

*Ay. The Lord made it to grow. It's Hisn to wash up if He sees it fitten so.*

"You couldn't have help it," I say.

"It's them durn women," he says.

In the house the women begin to sing. We hear the first line commence, beginning to swell as they take hold, and we rise and



move toward the door, taking off our hats and throwing our chews away. We do not go in. We stop at the steps, clumped, holding our hats between our lax hands in front or behind, standing with one foot advanced and our heads lowered, looking aside, down at our hats in our hands and at the earth or now and then at the sky and at one another's grave, composed face.

The song ends; the voices quaver away with a rich and dying fall. Whitfield begins. His voice is bigger than him. It's like they are not the same. It's like he is one, and his voice is one, swimming on two horses side by side across the ford and coming into the house, the mud-splashed one and the one that never even got wet, triumphant and sad. Somebody in the house begins to cry. It sounds like her eyes and her voice were turned back inside her, listening; we move, shifting to the other leg, meeting one another's eye and making like they hadn't touched.

Whitfield stops at last. The women sing again. In the thick air it's like their voices come out of the air, flowing together and on in the sad, comforting tunes. When they cease it's like they hadn't gone away. It's like they had just disappeared into the air and when we moved we would loose them again out of the air around us, sad and comforting. Then they finish and we put on our hats, our movements stiff, like we hadn't never wore hats before.

On the way home Cora is still singing. "I am bounding toward my God and my reward," she sings, sitting on the wagon, the shawl around her shoulders and the umbrella open over her, though it is not raining.

"She has hern," I say. "Wherever she went, she has her reward in being free of Anse Bundren." *She laid there three days in that box, waiting for Darl and Jewel to come clean back home and get a new wheel and go back to where the wagon was in the ditch. Take my team, Anse, I said.*

*We'll wait for ourn, he said. She'll want it so. She was ever a particular woman.*

*On the third day they got back and they loaded her into the wagon and started and it already too late. You'll have to go all the way round by Samson's bridge. It'll take you a day to get there. Then you'll be forty miles from Jefferson. Take my team, Anse.*

*We'll wait for ourn. She'll want it so.*

It was about a mile from the house we saw him, sitting on the edge of the slough. It hadn't had a fish in it never that I knowed.

He looked around at us, his eyes round and calm, his face dirty, the pole across his knees. Cora was still singing.

"This ain't no good day to fish," I said. "You come on home with us and me and you'll go down to the river first thing in the morning and catch some fish."

"It's one in here," he said. "Dewey Dell seen it."

"You come on with us. The river's the best place."

"It's in here," he said. "Dewey Dell seen it."

"I'm bounding toward my God and my reward," Cora sung.

### *Darl*

"IT'S not your horse that's dead, Jewel," I say. He sits erect on the seat, leaning a little forward, wooden-backed. The brim of his hat has soaked free of the crown in two places, drooping across his wooden face so that, head lowered, he looks through it like through the visor of a helmet, looking long across the valley to where the barn leans against the bluff, shaping the invisible horse. "See then?" I say. High above the house, against the quick thick sky, they hang in narrowing circles. From here they are no more than specks, implacable, patient, portentous. "But it's not your horse that's dead."

"Goddamn you," he says. "Goddamn you."

I cannot love my mother because I have no mother. Jewel's mother is a horse.

Motionless, the tall buzzards hang in soaring circles, the clouds giving them an illusion of retrograde.

Motionless, wooden-backed, wooden-faced, he shapes the horse in a rigid stoop like a hawk, hook-winged. They are waiting for us, ready for the moving of it, waiting for him. He enters the stall and waits until it kicks at him so that he can slip past and mount on to the trough and pause, peering out across the intervening stall-tops towards the empty path, before he reaches into the loft.

"Goddamn him. Goddamn him."

*Cash*

"I T won't balance. If you want it to tote and ride on a balance, we will have——"

"Pick up. Goddamn you, pick up."

"I'm telling you it won't tote and it won't ride on a balance unless——"

"Pick up! Pick up, goddamn your thick-nosed soul to hell, pick up!"

It won't balance. If they want it to tote and ride on a balance, they will have——

*Darl*

HE stoops among us above it, two of the eight hands. In his face the blood goes in waves. In between them his flesh is greenish looking, about that smooth, thick, pale green of cow's cud; his face suffocated, furious, his lip lifted upon his teeth. "Pick up!" he says. "Pick up, goddamn your thick-nosed soul!"

He heaves, lifting one whole side so suddenly that we all spring into the lift to catch and balance it before he hurls it completely over. For an instant it resists, as though volitional, as though within it her pole-thin body clings furiously, even though dead, to a sort of modesty, as she would have tried to conceal a soiled garment that she could not prevent her body soiling. Then it breaks free, rising suddenly as though the emaciation of her body had added buoyancy to the planks or as though, seeing that the garment was about to be torn from her, she rushes suddenly after it in a passionate reversal that flouts its own desire and need. Jewel's face goes completely green and I can hear teeth in his breath.

We carry it down the hall, our feet harsh and clumsy on the floor, moving with shuffling steps, and through the door.

"Steady it a minute, now," pa says, letting go. He turns back to shut and lock the door, but Jewel will not wait.

"Come on," he says in that suffocating voice. "Come on."

We lower it carefully down the steps. We move, balancing it as though it were something infinitely precious, our faces averted, breathing through our teeth to keep our nostrils closed. We go down the path, toward the slope.

"We better wait," Cash says. "I tell you it ain't balanced now. We'll need another hand on that hill."

"Then turn loose," Jewel says. He will not stop. Cash begins to fall behind, hobbling to keep up, breathing harshly; then he is distanced and Jewel carries the entire front end alone, so that, tilting as the path begins to slant, it begins to rush away from me and slip down the air like a sled upon invisible snow, smoothly evacuating atmosphere in which the sense of it is still shaped.

"Wait, Jewel," I say. But he will not wait. He is almost running now and Cash is left behind. It seems to me that the end which I now carry alone has no weight, as though it coasts like a rushing straw upon the furious tide of Jewel's despair. I am not even touching it when, turning, he lets it overshoot him, swinging, and stops it and sloughs it into the wagon-bed in the same motion and looks back at me, his face suffused with fury and despair.

"Goddamn you. Goddamn you."

### *Vardaman*

WE are going to town. Dewey Dell says it won't be sold because it belongs to Santa Claus and he has taken it back with him until next Christmas. Then it will be behind the glass again, shining with waiting.

Pa and Cash are coming down the hill, but Jewel is going to the barn. "Jewel," pa says. Jewel does not stop. "Where you going?" pa says. But Jewel does not stop. "You leave that horse here," pa says. Jewel stops and looks at pa. Jewel's eyes look like marbles. "You leave that horse here," pa says. "We'll all go in the wagon with ma, like she wanted."

But my mother is a fish. Vernon seen it. He was there.

"Jewel's mother is a horse," Darl said.

"Then mine can be a fish, can't it, Darl?" I said.

Jewel is my brother.

"Then mine will have to be a horse, too," I said.

"Why?" Darl said. "If pa is your pa, why does your ma have to be a horse just because Jewel's is?"

"Why does it?" I said. "Why does it, Darl?"

Darl is my brother.

"Then what is your ma, Darl?" I said.

"I haven't got ere one," Darl said. "Because if I had one, it is *was*. And if it is *was*, it can't be *is*. Can it?"

"No," I said.

"Then I am not," Darl said. "Am I?"

"No," I said.

I am. Darl is my brother.

"But you *are*, Darl," I said.

"I know it," Darl said. "That's why I am not *is*. *Are* is too many for one woman to foal."

Cash is carrying his tool-box. Pa looks at him. "I'll stop at Tull's on the way back," Cash says. "Get on that barn roof."

"It ain't respectful," pa says. "It's a deliberate flouting of her and of me."

"Do you want him to come all the way back here and carry them up to Tull's afoot?" Darl says. Pa looks at Darl, his mouth chewing. Pa shaves every day now because my mother is a fish.

"It ain't right," pa says.

Dewey Dell has the package in her hand. She has the basket with our dinner too.

"What's that?" pa says.

"Mrs. Tull's cakes," Dewey Dell says, getting into the wagon. "I'm taking them to town for her."

"It ain't right," pa says. "It's a flouting of the dead."

It'll be there. It'll be there come Christmas, she says, shining on the track. She says he won't sell it to no town boys.

### *Darl*

HE goes on toward the barn, entering the lot, wooden-backed.

Dewey Dell carries the basket on one arm, in the other hand something wrapped square in a newspaper. Her face is calm

and sullen, her eyes brooding and alert; within them I can see Peabody's back like two round peas in two thimbles: perhaps in Peabody's back two of those worms which work surreptitious and steady through you and out the other side and you waking suddenly from sleep or from waking, with on your face an expression sudden, intent, and concerned. She sets the basket into the wagon and climbs in, her leg coming long from beneath her tightening dress: that lever which moves the world; one of that caliper which measures the length and breadth of life. She sits on the seat beside Vardaman and sets the parcel on her lap.

Then he enters the barn. He has not looked back.

"It ain't right," pa says. "It's little enough for him to do for her."

"Go on," Cash says. "Leave him stay if he wants. He'll be all right here. Maybe he'll go up to Tull's and stay."

"He'll catch us," I say. "He'll cut across and meet us at Tull's lane."

"He would have rid that horse, too," pa says, "if I hadn't a stopped him. A durn spotted critter wilder than a cattymount. A deliberate flouting of her and of me."

The wagon moves; the mules' ears begin to bob. Behind us, above the house, motionless in tall and soaring circles, they diminish and disappear.

### *Anse*

I TOLD him not to bring that horse out of respect for his dead ma, because it wouldn't look right, him prancing along on a durn circus animal and her wanting us all to be in the wagon with her that sprung from her flesh and blood, but we hadn't no more than passed Tull's lane when Darl begun to laugh. Setting back there on the plank seat with Cash, with his dead ma lying in her coffin at his feet, laughing. How many times I told him it's doing such things as that that makes folks talk about him, I don't know. I says I got some regard for what folks says about my flesh and blood even if you haven't, even if I have raised such a durn passel of boys, and when you fixes it so folks can say such about you, it's a reflection on your ma, I says, not me: I am a

man and I can stand it; it's on your womenfolks, your ma and sister that you should care for, and I turned and looked back at him setting there, laughing.

"I don't expect you to have no respect for me," I says. "But with your own ma not cold in her coffin yet."

"Yonder," Cash says, jerking his head toward the lane. The horse is still a right smart piece away, coming up at a good pace, but I don't have to be told who it is. I just looked back at Darl, setting there laughing.

"I done my best," I says. "I tried to do as she would wish it. The Lord will pardon me and excuse the conduct of them He sent me." And Darl setting on the plank seat right above her where she was laying, laughing.

### *Darl*

HE comes up the lane fast, yet we are three hundred yards beyond the mouth of it when he turns into the road, the mud flying beneath the flickering drive of the hooves. Then he slows a little, light and erect in the saddle, the horse mincing through the mud.

Tull is in his lot. He looks at us, lifts his hand. We go on, the wagon creaking, the mud whispering on the wheels. Vernon still stands there. He watches Jewel as he passes, the horse moving with a light, high-kneed driving gait, three hundred yards back. We go on, with a motion so soporific, so dreamlike as to be uninfertant of progress, as though time and not space were decreasing between us and it.

It turns off at right angles, the wheel-marks of last Sunday healed away now: a smooth, red scoriation curving away into the pines; a white signboard with faded lettering: New Hope Church. 3 mi. It wheels up like a motionless hand lifted above the profound desolation of the ocean; beyond it the red road lies like a spoke of which Addie Bundren is the rim. It wheels past, empty, unscarred, the white signboard turns away its fading and tranquil assertion. Cash looks up the road quietly, his head turning as we pass it like an owl's head, his face composed. Pa looks straight ahead, humped. Dewey Dell looks at the road too, then

she looks back at me, her eyes watchful and repudiant, not like that question which was in those of Cash, for a smouldering while. The signboard passes; the unscarred road wheels on. Then Dewey Dell turns her head. The wagon creaks on.

Cash spits over the wheel. "In a couple of days now it'll be smelling," he says.

"You might tell Jewel that," I say.

He is motionless now, sitting the horse at the junction, upright, watching us, no less still than the signboard that lifts its fading capitulation opposite him.

"It ain't balanced right for no long ride," Cash says.

"Tell him that, too," I say. The wagon creaks on.

A mile farther along he passes us, the horse, arch-necked, reined back to a swift single-foot. He sits lightly, poised, upright, wooden-faced in the saddle, the broken hat raked at a swaggering angle. He passes us swiftly, without looking at us, the horse driving, its hooves hissing in the mud. A gout of mud, back-flung, plops on to the box. Cash leans forward and takes a tool from his box and removes it carefully. When the road crosses Whiteleaf, the willows leaning near enough, he breaks off a branch and scours at the stain with the wet leaves.

### *Anse*

**I**T'S a hard country on man; it's hard. Eight miles of the sweat of his body washed up outen the Lord's earth, where the Lord Himself told him to put it. Nowhere in this sinful world can a honest, hard-working man profit. It takes them that runs the stores in the towns, doing no sweating, living off of them that sweats. It ain't the hard-working man, the farmer. Sometimes I wonder why we keep at it. It's because there is a reward for us above, where they can't take their motors and such. Every man will be equal there and it will be taken from them that have and give to them that have not by the Lord.

But it's a long wait, seems like. It's bad that a fellow must earn the reward of his right-doing by flouting hisself and his dead. We drove all the rest of the day and got to Samson's at dusk-dark and then that bridge was gone, too. They hadn't never seen the



river so high, and it's not done raining yet. There was old men that hadn't never seen nor heard of it being so in the memory of man. I am the chosen of the Lord, for who He loveth, so doeth He chastiseth. But I be durn if He don't take some curious ways to show it, seems like.

But now I can get them teeth. That will be a comfort. It will.

### *Samson*

IT was just before sundown. We were sitting on the porch when the wagon came up the road with the five of them in it and the other one on the horse behind. One of them raised his hand, but they was going on past the store without stopping.

"Who's that?" MacCallum says: I can't think of his name: Rafe's twin; that one it was.

"It's Bundren, from down beyond New Hope," Quick says. "There's one of them Snopes horses Jewel's riding."

"I didn't know there was ere a one of them horses left," MacCallum says. "I thought you folks down there finally contrived to give them all away."

"Try and get that one," Quick says. The wagon went on.

"I bet old man Lon never gave it to him," I says.

"No," Quick says. "He bought it from pappy." The wagon went on. "They must not a heard about the bridge," he says.

"What're they doing up here, anyway?" MacCallum says.

"Taking a holiday since he got his wife buried, I reckon," Quick says. "Heading for town, I reckon, with Tull's bridge gone too. I wonder if they ain't heard about the bridge."

"They'll have to fly, then," I says. "I don't reckon there's ere a bridge between here and Mouth of Ishatawa."

They had something in the wagon. But Quick had been to the funeral three days ago and we naturally never thought anything about it except that they were heading away from home mighty late and that they hadn't heard about the bridge. "You better holler at them," MacCallum says. Durn it, the name is right on the tip of my tongue. So Quick hollered and they stopped and he went to the wagon and told them.

He come back with them. "They're going to Jefferson," he

says. "The bridge at Tull's is gone, too." Like we didn't know it, and his face looked funny, around the nostrils, but they just sat there, Bundren and the girl and the chap on the seat, and Cash and the second one, the one folks talks about, on a plank across the tail-gate, and the other one on that spotted horse. But I reckon they was used to it by then because when I said to Cash that they'd have to pass by New Hope again and what they'd better do, he just says,

"I reckon we can get there."

I ain't much for meddling. Let every man run his own business to suit himself, I say. But after I talked to Rachel about them not having a regular man to fix her and it being July and all, I went back down to the barn and tried to talk to Bundren about it.

"I give her my promise," he says. "Her mind was set on it."

I notice how it takes a lazy man, a man that hates moving, to get set on moving once he does get started off, the same as he was set on staying still, like it ain't the moving he hates so much as the starting and the stopping. And like he would be kind of proud of whatever come up to make the moving or the setting still look hard. He set there on the wagon, hunched up, blinking, listening to us tell about how quick the bridge went and how high the water was, and I be durn if he didn't act like he was proud of it, like he had made the river rise himself.

"You say it's higher than you ever see it before?" he says. "God's will be done," he says. "I reckon it won't go down much by morning, neither," he says.

"You better stay here to-night," I says, "and get a early start for New Hope to-morrow morning." I was just sorry for them bone-gaunted mules. I told Rachel, I says, "Well, would you have had me turn them away at dark, eight miles from home? What else could I do," I says. "It won't be but one night, and they'll keep it in the barn, and they'll sholy get started by daylight." And so I says, "You stay here to-night and early to-morrow you can go back to New Hope. I got tools enough, and the boys can go on right after supper and have it dug and ready if they want," and then I found that girl watching me. If her eyes had a been pistols, I wouldn't be talking now. I be dog if they didn't blaze at me. And so when I went down to the barn I come on them, her talking so she never noticed when I come up.

"You promised her," she says. "She wouldn't go until you

promised. She thought she could depend on you. If you don't do it, it will be a curse on you."

"Can't no man say I don't aim to keep my word," Bundren says. "My heart is open to ere a man."

"I don't care what your heart is," she says. She was whispering, kind of, talking fast. "You promised her. You've got to. You——" Then she seen me and quit, standing there. If they'd been pistols, I wouldn't be talking now. So when I talked to him about it, he says.

"I give her my promise. Her mind is set on it."

"But seems to me she'd rather have her ma buried close by, so she could——"

"It's Addie I give the promise to," he says. "Her mind is set on it."

So I told them to drive it into the barn because it was threatening rain again, and that supper was about ready. Only they didn't want to come in.

"I thank you," Bundren says. "We wouldn't discommode you. We got a little something in the basket. We can make out."

"Well," I says, "since you are so particular about your women-folks, I am too. And when folks stops with us at meal-time and won't come to the table, my wife takes it as an insult."

So the girl went on to the kitchen to help Rachel. And then Jewel come to me.

"Sho," I says. "Help yourself outen the loft. Feed him when you bait the mules."

"I rather pay you for him," he says.

"What for?" I says. "I wouldn't begrudge no man a bait for his horse."

"I rather pay you," he says; I thought he said extra.

"Extra for what?" I says. "Won't he eat hay and corn?"

"Extra feed," he says. "I feed him a little extra and I don't want him beholden to no man."

"You can't buy no feed from me, boy," I says. "And if he can eat that loft clean, I'll help you load the barn on to the wagon in the morning."

"He ain't never been beholden to no man," he says. "I rather pay you for it."

And if I had my rathers, you wouldn't be here a-tall, I wanted to say. But I just says, "Then it's high time he commenced. You can't buy no feed from me."

When Rachel put supper on, her and the girl went and fixed some beds. But wouldn't any of them come in. "She's been dead long enough to get over that sort of foolishness," I says. Because I got just as much respect for the dead as ere a man, but you've got to respect the dead themselves, and a woman that's been dead in a box four days, the best way to respect her is to get her into the ground as quick as you can. But they wouldn't do it.

"It wouldn't be right," Bundren says. "Course, if the boys want to go to bed, I reckon I can set up with her. I don't begrudge her it."

So when I went back down there they were squatting on the ground around the wagon, all of them. "Let that chap come to the house and get some sleep, anyway," I says. "And you better come too," I says to the girl. I wasn't aiming to interfere with them. And I sholy hadn't done nothing to her that I knowed.

"He's done already asleep," Bundren says. They had done put him to bed in the trough in a empty stall.

"Well, you come on, then," I says to her. But still she never said nothing. They just squatted there. You couldn't hardly see them. "How about you boys?" I says. "You got a full day tomorrow." After a while Cash says,

"I thank you. We can make out."

"We wouldn't be beholden," Bundren says. "I thank you kindly."

So I left them squatting there. I reckon after four days they was used to it. But Rachel wasn't.

"It's a outrage," she says. "A outrage."

"What could he 'a' done?" I says. "He give her his promised word."

"Who's talking about him?" she says. "Who cares about him?" she says, crying. "I just wish that you and him and all the men in the world that torture us alive and flout us dead, dragging us up and down the country——"

"Now, now," I says. "You're upset."

"Don't you touch me!" she says. "Don't you touch me!"

A man can't tell nothing about them. I lived with the same one fifteen years and I be durn if I can. And I imagined a lot of things coming up between us, but I be durn if I ever thought it would be a body four days dead and that a woman. But they make life hard on them not taking it as it comes up, like a man does.

So I laid there, hearing it commence to rain, thinking about them down there, squatting around the wagon and the rain on the roof, and thinking about Rachel crying there until after a while it was like I could still hear her crying even after she was asleep, and smelling it even when I knowed I couldn't. I couldn't decide even then whether I could or not, or if it wasn't just knowing it was what it was.

So next morning I never went down there. I heard them hitching up and then when I knowed they must be about ready to take out, I went out the front and went down the road toward the bridge until I heard the wagon come out of the lot and go back toward New Hope. And then when I come back to the house, Rachel jumped on me because I wasn't there to make them come in to breakfast. You can't tell about them. Just about when you decide they mean one thing, I be durn if you not only haven't got to change your mind, like as not you get to take a raw-hiding for thinking they meant it.

But it was still like I could smell it. And so I decided then that it wasn't smelling it, but it was just knowing it was there, like you will get fooled now and then. But when I went to the barn I knew different. When I walked into the hallway I saw something. It kind of hunkered up when I come in and I thought at first it was one of them got left, then I saw what it was. It was a buzzard. It looked around and saw me and went on down the hall, spraddle-legged, with its wings kind of hunkered out, watching me first over one shoulder and then over the other, like a old bald-headed man. When it got outdoors it begun to fly. It had to fly a long time before it ever got up into the air, with it thick and heavy and full of rain like it was.

If they was bent on going to Jefferson, I reckon they could have gone around up by Mount Vernon, like MacCallum did. He'll get home about day after to-morrow, horse-back. Then they'd be just eighteen miles from town. But maybe this bridge being gone too has learned him the Lord's sense and judgment.

That MacCullum. He's been trading with me off and on for twelve years. I have known him from a boy up; know his name as well as I do my own. But be durn if I can say it.

*Dewey Dell*

THE signboard comes in sight. It is looking out at the road now, because it can wait. New Hope. 3 mi. it will say. New Hope. 3 mi. New Hope. 3 mi. And then the road will begin, curving away into the trees, empty with waiting, saying New Hope three miles.

I heard that my mother is dead. I wish I had time to let her die. I wish I had time to wish I had. It is because in the wild and outraged earth too soon too soon too soon. It's not that I wouldn't and will not it's that it is too soon too soon too soon.

Now it begins to say it. New Hope three miles. New Hope three miles. *That's what they mean by the womb of time: the agony and the despair of spreading bones, the hard girdle in which lie the outraged entrails of events.* Cash's head turns slowly as we approach, his pale, empty, sad, composed and questioning face following the red and empty curve; beside the back wheel Jewel sits the horse, gazing straight ahead.

The land runs out of Darl's eyes; they swim to pin-points. They begin at my feet and rise along my body to my face, and then my dress is gone: I sit naked on the seat above the unhurrying mules, above the travail. *Suppose I tell him to turn. He will do what I say. Don't you know he will do what I say?* Once I waked with a black void rushing under me. I could not see. I saw Vardaman rise and go to the window and strike the knife into the fish, the blood gushing, hissing like steam but I could not see. *He'll do as I say. He always does. I can persuade him to anything. You know I can. Suppose I say Turn here.* That was when I died that time. *Suppose I do. We'll go to New Hope. We won't have to go to town.* I rose and took the knife from the streaming fish still hissing and I killed Darl.

*When I used to sleep with Vardaman I had a nightmare once I thought I was awake but I couldn't see and couldn't feel I couldn't feel the bed under me and I couldn't think what I was I couldn't think of my name I couldn't even think I am a girl I couldn't even think I nor even think I want to wake up nor remember what was opposite to awake so I could do that I knew that something was passing but I couldn't even think of time then all of a sudden I knew that something was it was wind blowing over me it was like the wind came and blew me back from where it was I was*

*not blowing the room and Vardaman asleep and all of them back under me again and going on like a piece of cool silk dragging across my naked legs.*

It blows cool out of the pines, a sad steady sound. New Hope. Was 3 mi. Was 3 mi. I believe in God I believe in God.

"Why didn't we go to New Hope, pa?" Vardaman says. "Mr. Samson said we was, but we done passed the road."

Darl says, "Look, Jewel." But he is not looking at me. He is looking at the sky. The buzzard is as still as if he were nailed to it.

We turn into Tull's lane. We pass the barn and go on, the wheels whispering in the mud, passing the green rows of cotton in the wild earth, and Vernon little across the field behind the plough. He lifts his hand as we pass and stands there looking after us for a long while.

"Look, Jewel," Darl says. Jewel sits on his horse like they were both made out of wood, looking straight ahead.

I believe in God, God. God, I believe in God.

## *Tull*

AFTER they passed I taken the mule out and looped up the trace chains and followed. They were setting in the wagon at the end of the levee. Anse was setting there, looking at the bridge where it was swagged down into the river with just the two ends in sight. He was looking at it like he had believed all the time that folks had been lying to him about it being gone, but like he was hoping all the time it really was. Kind of pleased astonishment he looked, setting on the wagon in his Sunday pants, mumbling his mouth. Looking like a uncurried horse dressed up: I don't know.

The boy was watching the bridge where it was midsunk and logs and such drifted up over it and it swagging and shivering like the whole thing would go any minute, big-eyed he was watching it, like he was to a circus. And the gal, too. When I come up she looked around at me, her eyes kind of blaring up and going hard like I had made to touch her. Then she looked at Anse again and then back at the water again.

It was nigh up to the levee on both sides, the earth hid except for the tongue of it we was on going out to the bridge and then down into the water, and except for knowing how the road and the bridge used to look, a fellow couldn't tell where was the river and where the land. It was just a tangle of yellow and the levee not less wider than a knife-back kind of, with us setting in the wagon and on the horse and the mule.

Darl was looking at me, and then Cash turned and looked at me with that look in his eyes like when he was figuring on whether the planks would fit her that night, like he was measuring them inside of him and not asking you to say what you thought and not even letting on he was listening if you did say it, but listening all right. Jewel hadn't moved. He sat there on the horse, leaning a little forward, with that same look on his face when him and Darl passed the house yesterday, coming back to get her.

"If it was just up, we could drive across," Anse says. "We could drive right on across it."

Sometimes a log would get shoved over the jam and float on, rolling and turning, and we could watch it go on to where the ford used to be. It would slow up and whirl crossways and hang out of water for a minute, and you could tell by that that the ford used to be there.

"But that don't show nothing," I say. "It could be a bar of quicksand built up there." We watch the log. Then the gal is looking at me again.

"Mr. Whitfield crossed it," she says.

"He was a horse-back," I say. "And three days ago. It's riz five foot since."

"If the bridge was just up," Anse says.

The log bobs up and goes on again. There is a lot of trash and foam, and you can hear the water.

"But it's down," Anse says.

Cash says, "A careful fellow could walk across yonder on the planks and logs."

"But you couldn't tote nothing," I say. "Likely time you set foot on that mess, it'll all go, too. What you think, Darl?"

He is looking at me. He don't say nothing; just looks at me with them queer eyes of hisn that makes folks talk. I always say it ain't never been what he done so much or said or anything so much as how he looks at you. It's like he had got into the inside



of you, someway. Like somehow you was looking at yourself and your doings outen his eyes. Then I can feel that gal watching me like I had made to touch her. She says something to Anse. ". . . Mr. Whitfield . . ." she says.

"I give her my promised word in the presence of the Lord," Anse says. "I reckon it ain't no need to worry."

But still he does not start the mules. We set there above the water. Another log bobs up over the jam and goes on; we watch it check up and swing slow for a minute where the ford used to be. Then it goes on.

"It might start falling to-night, ' I say. "You could lay over one more day."

Then Jewel turns sideways on the horse. He has not moved until then, and he turns and looks at me. His face is kind of green, then it would go red and then green again. "Get to hell on back to your damn ploughing," he says. "Who the hell asked you to follow us here?"

"I never meant no harm," I say.

"Shut up, Jewel," Cash says. Jewel looks back at the water, his face gritted, going red and green and then red. "Well," Cash says after a while, "what you want to do?"

Anse don't say nothing. He sets humped up, mumbling his mouth. "If it was just up, we could drive across it," he says.

"Come on," Jewel says, moving the horse.

"Wait," Cash says. He looks at the bridge. We look at him, except Anse and the gal. They are looking at the water. "Dewey Dell and Vardaman and pa better walk across on the bridge," Cash says.

"Vernon can help them," Jewel says. "And we can hitch his mule ahead of ourn."

"You ain't going to take my mule into that water," I say.

Jewel looks at me. His eyes look like pieces of a broken plate. "I'll pay for your damn mule. I'll buy it from you right now."

"My mule ain't going into that water," I say.

"Jewel's going to use his horse," Darl says. "Why won't you risk your mule, Vernon?"

"Shut up, Darl," Cash says. "You and Jewel both."

"My mule ain't going into that water," I say.

*Darl*

HE sits the horse, glaring at Vernon, his lean face suffused up to and beyond the pale rigidity of his eyes. The summer when he was fifteen, he took a spell of sleeping. One morning when I went to feed the mules the cows were still in the tie-up and then I heard pa go back to the house and call him. When we came on back to the house for breakfast he passed us, carrying the milk buckets, stumbling along like he was drunk, and he was milking when we put the mules in and went on to the field without him. We had been there an hour and still he never showed up. When Dewey Dell came with our lunch, pa sent her back to find Jewel. They found him in the tie-up, sitting on the stool, asleep.

After that, every morning pa would go in and wake him. He would go to sleep at the supper-table and soon as supper was finished he would go to bed, and when I came in to bed he would be lying there like a dead man. Yet still pa would have to wake him in the morning. He would get up, but he wouldn't hardly have half sense: he would stand for pa's jawing and complaining without a word and take the milk buckets and go to the barn, and once I found him asleep at the cow, the bucket in place and half-full and his hands up to the wrists in the milk and his head against the cow's flank.

After that Dewey Dell had to do the milking. He still got up when pa waked him, going about what we told him to do in that dazed way. It was like he was trying hard to do them; that he was as puzzled as anyone else.

"Are you sick?" ma said. "Don't you feel all right?"

"Yes," Jewel said. "I feel all right."

"He's just lazy, trying me," pa said, and Jewel standing there, asleep on his feet like as not. "Ain't you?" he said, waking Jewel up again to answer.

"No," Jewel said.

"You take off and stay in the house to-day," ma said.

"With that whole bottom piece to be busted out?" pa said.

"If you ain't sick, what's the matter with you?"

"Nothing," Jewel said. "I'm all right."

"All right?" pa said. "You're asleep on your feet this minute."

"No," Jewel said. "I'm all right."

"I want him to stay at home to-day," ma said.

"I'll need him," pa said. "It's tight enough, with all of us to do it."

"You'll just have to do the best you can with Cash and Darl," ma said. "I want him to stay in to-day."

But he wouldn't do it. "I'm all right," he said, going on. But he wasn't all right. Anybody could see it. He was losing flesh, and I have seen him go to sleep chopping; watched the hoe going slower and slower up and down, with less and less of an arc, until it stopped and he leaning on it motionless in the hot shimmer of the sun.

Ma wanted to get the doctor, but pa didn't want to spend the money without it was needful, and Jewel did seem all right except for his thinness and his way of dropping off to sleep at any moment. He ate hearty enough, except for his way of going to sleep in his plate, with a piece of bread half-way to his mouth and his jaws still chewing. But he swore he was all right.

It was ma that got Dewey Dell to do his milking, paid her somehow, and the other jobs around the house that Jewel had been doing before supper she found some way for Dewey Dell and Vardaman to do them. And doing them herself when pa wasn't there. She would fix him special things to eat and hide them for him. And that may have been when I first found it out, that Addie Bundren should be hiding anything she did, who had tried to teach us that deceit was such that, in a world where it was, nothing else could be very bad or very important, not even poverty. And at times when I went in to go to bed she would be sitting in the dark by Jewel where he was asleep. And I knew that she was hating herself for that deceit and hating Jewel because she had to love him so that she had to act the deceit.

One night she was taken sick and when I went to the barn to put the team in and drive to Tull's, I couldn't find the lantern. I remembered noticing it on the nail the night before, but it wasn't there now at midnight. So I hitched in the dark and went on and came back with Mrs. Tull just after daylight. And there the lantern was, hanging on the nail where I remembered it and couldn't find it before. And then one morning while Dewey Dell was milking just before sun-up, Jewel came into the barn from the back, through the hole in the back wall, with the lantern in his hand.

I told Cash, and Cash and I looked at one another.

"Rutting," Cash said.

"Yes," I said. "But why the lantern? And every night, too. No wonder he's losing flesh. Are you going to say anything to him?"

"Won't do any good," Cash said.

"What he's doing now won't do any good, either."

"I know. But he'll have to learn that himself. Give him time to realize that it'll save, that there'll be just as much more tomorrow, and he'll be all right. I wouldn't tell anybody, I reckon."

"No," I said. "I told Dewey Dell not to. Not ma, anyway."

"No. Not ma."

After that I thought it was right comical: he acting so bewildered and willing and dead for sleep and gaunt as a bean-pole, and thinking he was so smart with it. And I wondered who the girl was. I thought of all I knew that it might be, but I couldn't say for sure.

"'Taint any girl," Cash said. "It's a married woman somewhere. Ain't any young girl got that much daring and staying power. That's what I don't like about it."

"Why?" I said. "She'll be safer for him than a girl would. More judgment."

He looked at me, his eyes fumbling, the words fumbling at what he was trying to say. "It ain't always the safe things in this world that a fellow . . ."

"You mean, the safe things are not always the best things?"

"Ay; best," he said, fumbling again. "It ain't the best things, the things that are good for him. . . . A young boy. A fellow kind of hates to see . . . wallowing in somebody else's mire . . ." That's what he was trying to say. When something is new and hard and bright, there ought to be something a little better for it than just being safe, since the safe things are just the things that folks have been doing so long they have worn the edges off and there's nothing to the doing of them that leaves a man to say, That was not done before and it cannot be done again.

So we didn't tell, not even when after a while he'd appear suddenly in the field beside us and go to work, without having had time to get home and make out he had been in bed all night. He would tell ma that he hadn't been hungry at breakfast or that he had eaten a piece of bread while he was hitching up the team.

But Cash and I knew that he hadn't been home at all on those nights and he had come up out of the woods when we got to the field. But we didn't tell. Summer was almost over then; we knew that when the nights began to get cool, she would be done if he wasn't.

But when fall came and the nights began to get longer, the only difference was that he would always be in bed for pa to wake him, getting him up at last in that first state of semi-idiotcy like when it first started, worse than when he had stayed out all night.

"She's sure a stayer," I told Cash. "I used to admire her, but I downright respect her now."

"It ain't a woman," he said.

"You know," I said. But he was watching me. "What is it, then?"

"That's what I aim to find out," he said.

"You can trail him through the woods all night if you want to," I said. "I'm not."

"I ain't trailing him," he said.

"What do you call it, then?"

"I ain't trailing him," he said. "I don't mean it that way."

And so a few nights later I heard Jewel get up and climb out the window, and then I heard Cash get up and follow him. The next morning when I went to the barn, Cash was already there, the mules fed, and he was helping Dewey Dell milk. And when I saw him I knew that he knew what it was. Now and then I would catch him watching Jewel with a queer look, like having found out where Jewel went and what he was doing had given him something to really think about at last. But it was not a worried look; it was the kind of look I would see on him when I would find him doing some of Jewel's work around the house, work that pa still thought Jewel was doing and that ma thought Dewey Dell was doing. So I said nothing to him, believing that when he got done digesting it in his mind, he would tell me. But he never did.

One morning—it was November then, five months since it started—Jewel was not in bed and he didn't join us in the field. That was the first time ma learned anything about what had been going on. She sent Vardaman down to find where Jewel was, and after a while she came down too. It was as though, so long as the deceit ran along quiet and monotonous, all of us let

ourselves be deceived, abetting it unawares or maybe through cowardice, since all people are cowards and naturally prefer any kind of treachery because it has a bland outside. But now it was like we had all—and by a kind of telepathic agreement of admitted fear—flung the whole thing back like covers on the bed and we all sitting bolt upright in our nakedness, staring at one another and saying “Now is the truth. He hasn’t come home. Something has happened to him. We let something happen to him.”

Then we saw him. He came up along the ditch and then turned straight across the field, riding the horse. Its mane and tail were going, as though in motion they were carrying out the splotchy pattern of its coat: he looked like he was riding on a big pinwheel, barebacked, with a rope bridle, and no hat on his head. It was a descendant of those Texas ponies Flem Snopes brought here twenty-five years ago and auctioned off for two dollars a head and nobody but old Lon Quick ever caught his and still owned some of the blood because he could never give it away.

He galloped up and stopped, his heels in the horse’s ribs and it dancing and swirling like the shape of its mane and tail and the splotches of its coat had nothing whatever to do with the flesh-and-bone horse inside them, and he sat there, looking at us.

“Where did you get that horse?” pa said.

“Bought it,” Jewel said. “From Mr. Quick.”

“Bought it?” pa said. “With what? Did you buy that thing on my word?”

“It was my money,” Jewel said. “I earned it. You won’t need to worry about it.”

“Jewel,” ma said; “Jewel.”

“It’s all right,” Cash said. “He earned the money. He cleaned up that forty acres of new ground Quick laid out last spring. He did it single-handed, working at night by lantern. I saw him. So I don’t reckon that horse cost anybody anything except Jewel. I don’t reckon we need worry.”

“Jewel,” ma said. “Jewel——” Then she said: “You come right to the house and go to bed.”

“Not yet,” Jewel said. “I ain’t got time. I got to get me a saddle and bridle. Mr. Quick says he——”

“Jewel,” ma said, looking at him. “I’ll give—I’ll give—

give——” Then she began to cry. She cried hard, not hiding her face, standing there in her faded wrapper, looking at him and him on the horse, looking down at her, his face growing cold and a little sick looking until he looked away quick and Cash came and touched her.

“You go on to the house,” Cash said. “This here ground is too wet for you. You go on, now.” She put her hands to her face then and after a while she went on, stumbling a little on the plough-marks. But pretty soon she straightened up and went on. She didn’t look back. When she reached the ditch she stopped and called Vardaman. He was looking at the horse, kind of dancing up and down by it.

“Let me ride, Jewel,” he said. “Let me ride, Jewel.”

Jewel looked at him, then he looked away again, holding the horse reined back. Pa watched him, mumbling his lip.

“So you bought a horse,” he said. “You went behind my back and bought a horse. You never consulted me; you know how tight it is for us to make by, yet you bought a horse for me to feed. Taken the work from your flesh and blood and bought a horse with it.”

Jewel looked at pa, his eyes paler than ever.

“He won’t never eat a mouthful of yours,” he said. “Not a mouthful. I’ll kill him first. Don’t you never think it. Don’t you never.”

“Let me ride, Jewel,” Vardaman said. “Let me ride, Jewel.” He sounded like a cricket in the grass, a little one. “Let me ride, Jewel.”

That night I found ma sitting beside the bed where he was sleeping, in the dark. She cried hard, maybe because she had to cry so quiet; maybe because she felt the same way about tears she did about deceit, hating herself for doing it, hating him because she had to. And then I knew that I knew. I knew that as plain on that day as I knew about Dewey Dell on that day.

*Tull*

SO they finally got Anse to say what he wanted to do, and him and the gal and the boy got out of the wagon. But even when we were on the bridge Anse kept on looking back, like he thought maybe, once he was outen the wagon, the whole thing would kind of blow up and he would find himself back yonder in the field again and her laying up there in the house, waiting to die and it to do all over again.

"You ought to let them taken your mule," he says, and the bridge shaking and swaying under us, going down into the moiling water like it went clean through to the other side of the earth, and the other end coming up outen the water like it wasn't the same bridge a-tall and that them that would walk up outen the water on that side must come from the bottom of the earth. But it was still whole; you could tell that by the way when this end swagged, it didn't look like the other end swagged at all: just like the other trees and the bank yonder were swinging back and forth slow like on a big clock. And them logs scraping and bumping at the sunk part and tilting end-up and shooting clean outen the water and tumbling on toward the ford and the waiting, slick, whirling, and foamy.

"What good would that 'a' done?" I says. "If your team can't find the ford and haul it across, what good would three mules or even ten mules do?"

"I ain't asking it of you," he says. "I can always do for me and mine. I ain't asking you to risk your mule. It ain't your dead; I am not blaming you."

"They ought to went back and laid over until to-morrow," I says. The water was cold. It was thick, like slush ice. Only it kind of lived. One part of you knowed it was just water, the same thing that had been running under this same bridge for a long time, yet when them logs would come spewing up outen it, you were not surprised, like they was a part of water, of the waiting and the threat.

It was like when we was across, up out of the water again and the hard earth under us, that I was surprised. It was like we hadn't expected the bridge to end on the other bank, on something tame like the hard earth again that we had tromped on be-



fore this time and knowed well. Like it couldn't be me here, because I'd have had better sense than to done what I just done. And when I looked back and saw the other bank and saw my mule standing there where I used to be and knew that I'd have to get back there some way, I knew it couldn't be, because I just couldn't think of anything that could make me cross that bridge ever even once. Yet here I was, and the fellow that could make' himself cross it twice, couldn't be me, not even if Cora told him to.

It was that boy. I said "Here; you better take a holt of my hand," and he waited and held to me. I be durn if it wasn't like he come back and got me; like he was saying They won't nothing hurt you. Like he was saying about a fine place he knowed where Christmas come twice with Thanksgiving and lasts on through the winter and the spring and the summer, and if I just stayed with him I'd be all right too.

When I looked back at my mule it was like he was one of these here spy-glasses and I could look at him standing there and see all the broad land and my house sweated outen it like it was the more the sweat, the broader the land; the more the sweat, the tighter the house because it would take a tight house for Cora, to hold Cora like a jar of milk in the spring: you've got to have a tight jar or you'll need a powerful spring, so if you have a big spring, why then you have the incentive to have tight, well-made jars, because it is your milk, sour or not, because you would rather have milk that will sour than to have milk that won't, because you are a man.

And him holding to my hand, his hand that hot and confident, so that I was like to say: Look-a-here. Can't you see that mule yonder? He never had no business over here, so he never come, not being nothing but a mule. Because a fellow can see ever now and then that children have more sense than him. But he don't like to admit it to them until they have beards. After they have a beard, they are too busy because they don't know if they'll ever quite make it back to where they were in sense before they was haired, so you don't mind admitting then to folks that are worrying about the same thing that ain't worth the worry that you are yourself.

Then we was over and we stood there, looking at Cash turning the wagon around. We watched them drive back down the road to where the road turned off into the bottom. After a while the wagon was out of sight.

"We better get on down to the ford and git ready to help," I said.

"I give her my word," Anse says. "It is sacred on me. I know you begrudge it, but she will bless you in heaven."

"Well, they got to finish circumventing the land before they can dare the water," I said. "Come on."

"It's the turning back," he said. "It ain't no luck in turning back."

He was standing there, humped, mournful, looking at the empty road beyond the swagging and swaying bridge. And that gal, too, with the lunch-basket on one arm and that package under the other. Just going to town. Bent on it. They would risk the fire and the earth and the water and all just to eat a sack of bananas. "You ought to laid over a day," I said. "It would 'a' fell some by morning. It mought not 'a' rained to-night. And it can't get no higher."

"I give my promise," he says. "She is counting on it."

### *Darl*

**B**EFORE us the thick dark current runs. It talks up to us in a murmur become ceaseless and myriad, the yellow surface dimpled monstrously into fading swirls travelling along the surface for an instant, silent, impermanent and profoundly significant, as though just beneath the surface something huge and alive waked for a moment of lazy alertness out of and into light slumber again.

It clucks and murmurs among the spokes and about the mules' knees, yellow, skummed with flotsam and with thick soiled gouts of foam as though it had sweat, lathering, like a driven horse. Through the undergrowth it goes with a plaintive sound, a musing sound; in it the unwinded cane and saplings lean as before a little gale, swaying without reflections as though suspended on invisible wires from the branches overhead. Above the ceaseless surface they stand—trees, cane, vines—rootless, severed from the earth, spectral above a scene of immense yet circumscribed desolation filled with the voice of the waste and mournful water.

Cash and I sit in the wagon; Jewel sits the horse at the off rear-wheel. The horse is trembling, its eye rolling wild and baby-blue in its long pink face, its breathing stertorous like groaning. He sits erect, poised, looking quietly and steadily and quickly this way and that, his face calm, a little pale, alert. Cash's face is also gravely composed; he and I look at one another with long probing looks, looks that plunge unimpeded through one another's eyes and into the ultimate secret place where for an instant Cash and Darl crouch flagrant and unabashed in all the old terror and the old foreboding, alert and secret and without shame. When we speak our voices are quiet, detached.

"I reckon we're still in the road, all right."

"Tull taken and cut them two big whiteoaks. I heard tell how at high water in the old days they used to line up the ford by them trees."

"I reckon he did that two years ago when he was logging down here. I reckon he never thought that anybody would ever use this ford again."

"I reckon not. Yes, it must have been then. He cut a sight of timber outen here then. Payed off that mortgage with it, I hear tell."

"Yes. Yes, I reckon so. I reckon Vernon could have done that."

"That's a fact. Most folks that logs in this here country, they need a durn good farm to support the sawmill. Or maybe a store. But I reckon Vernon could."

"I reckon so. He's a sight."

"Ay. Vernon is. Yes, it must still be here. He never would have got that timber out of here if he hadn't cleaned out that old road. I reckon we are still on it." He looks about quietly, at the position of the trees, leaning this way and that, looking back along the floorless road shaped vaguely high in air by the position of the lopped and felled trees, as if the road too had been soaked free of earth and floated upward, to leave in its spectral tracing a monument to a still more profound desolation than this above which we now sit, talking quietly of old security and old trivial things. Jewel looks at him, then at me, then his face turns in in that quiet, constant, questing about the scene, the horse trembling quietly and steadily between his knees.

"He could go on ahead slow and sort of feel it out," I say.

"Yes," Cash says, not looking at me. His face is in profile as he looks forward where Jewel has moved on ahead.

"He can't miss the river," I say. "He couldn't miss seeing it fifty yards ahead."

Cash does not look at me, his face in profile. "If I'd just suspicioned it, I could 'a' come down last week and taken a sight on it."

"The bridge was up then," I say. He does not look at me. "Whitfield crossed it a-horse-back."

Jewel looks at us again, his expression sober and alert and subdued. His voice is quiet. "What you want me to do?"

"I ought to come down last week and taken a sight on it," Cash says.

"We couldn't have known," I say. "There wasn't any way for us to know."

"I'll ride on ahead," Jewel says. "You can follow where I am." He lifts the horse. It shrinks, bowed; he leans to it, speaking to it, lifting it forward almost bodily, it setting its feet down with gingerly splashings, trembling, breathing harshly. He speaks to it, murmurs to it. "Go on," he says. "I ain't going to let nothing hurt you. Go on, now."

"Jewel," Cash says. Jewel does not look back. He lifts the horse on.

"He can swim," I say. "If he'll just give the horse time, anyhow . . ." When he was born, he had a bad time of it. Ma would sit in the lamplight, holding him on a pillow on her lap. We would wake and find her so. There would be no sound from them.

"That pillow was longer than him," Cash says. He is leaning a little forward. "I ought to come down last week and sighted. I ought to done it."

"That's right," I say. "Neither his feet nor his head would reach the end of it. You couldn't have known," I say.

"I ought to done it," he says. He lifts the reins. The mules move, into the traces; the wheels murmur alive in the water. He looks back and down at Addie. "It ain't on a balance," he says.

At last the trees open; against the open river Jewel sits the horse, half turned, it belly deep now. Across the river we can see Vernon and pa and Vardaman and Dewey Dell. Vernon is waving at us, waving us further downstream.

"We are too high up," Cash says. Vernon is shouting too, but we cannot make out what he says for the noise of the water. It runs steady and deep now, unbroken, without sense of motion

until a log comes along, turning slowly. "Watch it," Cash says. We watch it and see it falter and hang for a moment, the current building up behind it in a thick wave, submerging it for an instant before it shoots up and tumbles on.

"There it is," I say.

"Ay," Cash says. "It's there." We look at Vernon again. He is now flapping his arms up and down. We move on downstream, slowly and carefully, watching Vernon. He drops his hands. "This is the place," Cash says.

"Well, goddamn it, let's get across, then," Jewel says. He moves the horse on.

"You wait," Cash says. Jewel stops again.

"Well, by God——" he says. Cash looks at the water, then he looks back at Addie. "It ain't on a balance," he says.

"Then go on back to the goddamn bridge and walk across," Jewel says. "You and Darl both. Let me on that wagon."

Cash does not pay him any attention. "It ain't on a balance," he says. "Yes, sir. We got to watch it."

"Watch it, hell," Jewel says. "You get out of that wagon and let me have it. By God, if you're afraid to drive it over . . ." His eyes are pale as two bleached chips in his face. Cash is looking at him.

"We'll get it over," he says. "I tell you what you do. You ride on back and walk across the bridge and come down the other bank and meet us with the rope. Vernon'll take your horse home with him and keep it till we get back."

"You go to hell," Jewel says.

"You take the rope and come down the bank and be ready with it," Cash says. "Three can't do no more than two can—one to drive and one to steady it."

"Goddamn you," Jewel says.

"Let Jewel take the end of the rope and cross upstream of us and brace it," I say. "Will you do that, Jewel?"

Jewel watches me, hard. He looks quick at Cash, then back at me, his eyes alert and hard. "I don't give a damn. Just so we do something. Setting here, not lifting a goddamn hand . . ."

"Let's do that, Cash," I say.

"I reckon we'll have to," Cash says.

The river itself is not a hundred yards across, and pa and Vernon and Vardaman and Dewey Dell are the only things in sight not of that single monotony of desolation leaning with that terrific

quality a little from right to left, as though we had reached the place where the motion of the wasted world accelerates just before the final precipice. Yet they appear dwarfed. It is as though the space between us were time: an irrevocable quality. It is as though time, no longer running straight before us in a diminishing line, now runs parallel between us like a looping string, the distance being the doubling accretion of the thread and not the interval between. The mules stand, their forequarters already sloped a little, their rumps high. They too are breathing now with a deep groaning sound; looking back once, their gaze sweeps across us with in their eyes a wild, sad, profound and despairing quality as though they had already seen in the thick water the shape of the disaster which they could not speak and we could not see.

Cash turns back into the wagon. He lays his hands flat on Addie, rocking her a little. His face is calm, down-sloped, calculatant, concerned. He lifts his box of tools and wedges it forward under the seat; together we shove Addie forward, wedging her between the tools and the wagon-bed. Then he looks at me.

"No," I say. "I reckon I'll stay. Might take both of us."

From the tool-box he takes his coiled rope and carries the end twice around the seat stanchion and passes the end to me without tying it. The other end he pays out to Jewel, who takes a turn about his saddle-horn.

He must force the horse down into the current. It moves, high-kneed, arch-necked, boring and chafing. Jewel sits lightly forward, his knees lifted a little; again his swift alert calm gaze sweeps upon us and on. He lowers the horse into the stream, speaking to it in a soothing murmur. The horse slips, goes under to the saddle, surges to its feet again, the current building up against Jewel's thighs.

"Watch yourself," Cash says.

"I'm on it now," Jewel says. "You can come ahead now."

Cash takes the reins and lowers the team carefully and skillfully into the stream.

*I felt the current take us and I knew we were on the ford by that reason, since it was only by means of that slipping contact that we could tell that we were in motion at all. What had once been a flat surface was now a succession of troughs and hillocks lifting and falling about us, shoving at us, teasing at us with light lazy touches in the vain instants of solidity underfoot. Cash looked back at me, and then I knew that we were gone.*

*But I did not realize the reason for the rope until I saw the log. It surged up out of the water and stood for an instant upright upon that surging and heaving desolation like Christ. Get out and let the current take you down to the bend, Cash said. You can make it all right. No, I said, I'd get just as wet that way as this.*

The log appears suddenly between two hills, as if it had rocketed suddenly from the bottom of the river. Upon the end of it a long gout of foam hangs like the beard of an old man or a goat. When Cash speaks to me I know that he has been watching it all the time, watching it and watching Jewel ten feet ahead of us. "Let the rope go," he says. With his other hand he reaches down and reeves the two turns from the stanchion. "Ride on, Jewel," he says; "see if you can pull us ahead of the log."

Jewel shouts at the horse; again he appears to lift it bodily between his knees. He is just above the top of the ford and the horse has a purchase of some sort for it surges forward, shining wetly half out of water, crashing on in a succession of lunges. It moves unbelievably fast; by that token Jewel realizes at last that the rope is free, for I can see him sawing back on the reins, his head turned, as the log rears in a long sluggish lunge between us, bearing down upon the team. They see it too; for a moment they also shine black out of water. Then the downstream one vanishes, dragging the other with him; the wagon sheers crosswise, poised on the crest of the ford as the log strikes it, tilting it up and on. Cash is half turned, the reins running taut from his hand and disappearing into the water, the other hand reached back upon Addie, holding her jammed over against the high side of the wagon. "Jump clear," he says quietly. "Stay away from the team and don't try to fight it. It'll swing you into the bend all right."

"You come too," I say. Vernon and Vardaman are running along the bank, pa and Dewey Dell stand watching us, Dewey Dell with the basket and the package in her arms. Jewel is trying to fight the horse back. The head of one mule appears, its eyes wide; it looks back at us for an instant, making a sound almost human. The head vanishes again.

"Back, Jewel," Cash shouts. "Back, Jewel." For another instant I see him leaning to the tilting wagon, his arms braced back against Addie and his tools; I see the bearded head of the rearing log strike up again, and beyond it Jewel holding the horse upreared, its head wrenched around, hammering its head with

his fist. I jump from the wagon on the downstream side. Between two hills I see the mules once more. They roll up out of the water in succession, turning completely over, their legs stiffly extended as when they had lost contact with the earth.

### *Vardaman*

CASH tried but she fell off and Darl jumped going under he went under and Cash hollering to catch her and I hollering running and hollering and Dewey Dell hollering at me Vardaman you vardaman you vardaman and Vernon passed me because he was seeing her come up and she jumped into the water again and Darl hadn't caught her yet.

He came up to see and I hollering catch her Darl catch her and he didn't come back because she was too heavy he had to go on catching at her and I hollering catch her darl catch her darl because in the water she could go faster than a man and Darl had to grabble for her so I knew he could catch her because he is the best grabbler even with the mules in the way again they dived up rolling their feet stiff rolling down again and their backs up now and Darl had to again because in the water she could go faster than a man or a woman and I passed Vernon and he wouldn't get in the water and help Darl he would grabble for her with Darl he knew but he wouldn't help.

The mules dived up again diving their legs stiff their stiff legs rolling slow and then Darl again and I hollering catch her darl catch her head her into the bank darl and Vernon wouldn't help and then Darl dodged past the mules where he could he had her under the water coming in to the bank coming in slow because in the water she fought to stay under the water but Darl is strong and he was coming in slow and so I knew he had her because he came slow and I ran down into the water to help and I couldn't stop hollering because Darl was strong and steady holding her under the water even if she did fight he would not let her go he was seeing me and he would hold her and it was all right now it was all right now it was all right.

*Then he comes up out of the water. He comes a long way up slow before his hands do but he's got to have her got to so I can bear it. Then his*



*hands come up and all of him above the water. I can't stop. I have not got time to try. I will try to when I can but his hands came empty out of the water emptying the water emptying away.*

"Where is ma, Darl?" I said. "You never got her. You knew she is a fish but you let her get away. You never got her. Darl. Darl. Darl." I began to run along the bank, watching the mules dive up slow again and then down again.

### *Tull*

WHEN I told Cora how Darl jumped out of the wagon and left Cash sitting there trying to save it and the wagon turning over, and Jewel that was almost to the bank fighting that horse back where it had more sense than to go, she says "And you're one of the folks that says Darl is the queer one, the one that ain't bright, and him the only one of them that had sense enough to get off that wagon. I notice Anse was too smart to been on it a-tall."

"He couldn't 'a' done no good, if he'd been there," I said. "They was going about it right and they would have made it if it hadn't a-been for that log."

"Log, fiddlesticks," Cora said. "It was the hand of God."

"Then how can you say it was foolish?" I said. "Nobody can't guard against the hand of God. It would be sacrilege to try to."

"Then why dare it?" Cora says. "Tell me that."

"Anse didn't," I said. "That's just what you faulted him for."

"His place was there," Cora said. "If he had been a man, he would 'a' been there instead of making his sons do what he dursn't."

"I don't know what you want, then," I said. "One breath you say they was daring the hand of God to try it, and the next breath you jump on Anse because he wasn't with them." Then she begun to sing again, working at the wash-tub, with that singing look in her face like she had done give up folks and all their foolishness and had done went on ahead of them, marching up the sky, singing.

The wagon hung for a long time while the current built up

under it, shoving it off the ford, and Cash leaning more and more, trying to keep the coffin braced so it wouldn't slip down and finish tilting the wagon over. Soon as the wagon got tilted good, to where the current could finish it, the log went on. It headed around the wagon and went on good as a swimming man could have done. It was like it had been sent there to do a job and done it and went on.

When the mules finally kicked loose, it looked for a minute like maybe Cash would get the wagon back. It looked like him and the wagon wasn't moving at all, and just Jewel fighting that horse back to the wagon. Then that boy passed me, running and hollering at Darl and the gal trying to catch him, and then I see the mules come rolling slow up out of the water, their legs spraddled stiff like they had balked upside down, and roll on into the water again.

Then the wagon tilted over and then it and Jewel and the horse was all mixed up together. Cash went outen sight, still holding the coffin braced, and then I couldn't tell anything for the horse lunging and splashing. I thought that Cash had give up then and was swimming for it and I was yelling at Jewel to come on back and then all of a sudden him and the horse went under too and I thought they was all going. I knew that the horse had got dragged off the ford too, and with that wild drowning horse and that wagon and that loose box, it was going to be pretty bad, and there I was, standing knee deep in the water, yelling at Anse behind me: "See what you done now? See what you done now?"

The horse come up again. It was headed for the bank now, throwing its head up, and then I saw one of them holding to the saddle on the downstream side, so I started running along the bank, trying to catch sight of Cash because he couldn't swim, yelling at Jewel where Cash was like a durn fool, bad as that boy that was on down the bank still hollering at Darl.

So I went down into the water so I could still keep some kind of a grip in the mud, when I saw Jewel. He was middle deep, so I knew he was on the ford, anyway, leaning hard upstream, and then I see the rope, and then I see the water building up where he was holding the wagon snubbed just below the ford.

So it was Cash holding to the horse when it come splashing and scrambling up the bank, moaning and groaning like a natural man. When I come to it it was just kicking Cash loose from his

holt on the saddle. His face turned up a second when he was sliding back into the water. It was grey, with his eyes closed and a long swipe of mud across his face. Then he let go and turned over in the water. He looked just like an old bundle of clothes kind of washing up and down against the bank. He looked like he was laying there in the water on his face, rocking up and down a little, looking at something on the bottom.

We could watch the rope cutting down into the water, and we could feel the weight of the wagon kind of blump and lunge lazy like, like it just as soon as not, and that rope cutting down into the water hard as a iron bar. We could hear the water hissing on it like it was red hot. Like it was a straight iron bar stuck into the bottom and us holding the end of it, and the wagon lazing up and down, kind of pushing and prodding at us like it had come around and got behind us, lazy like, like it just as soon as not when it made up its mind. There was a shoat come by, blowed up like a balloon: one of them spotted shoats of Lon Quick's. It bumped against the rope like it was a iron bar and bumped off and went on, and us watching that rope slanting down into the water. We watched it.

### *Darl*

CASH lies on his back on the earth, his head raised on a rolled garment. His eyes are closed, his face is grey; his hair plastered in a smooth smear across his forehead as though done with a paint-brush. His face appears sunken a little, sagging from the bony ridges of eye-sockets, nose, gums, as though the wetting had slacked the firmness which had held the skin full; his teeth, set in pale gums, are parted a little as if he had been laughing quietly. He lies pole-thin in his wet clothes, a little pool of vomit at his head and a thread of it running from the corner of his mouth and down his cheek where he couldn't turn his head quick or far enough, until Dewey Dell stoops and wipes it away with the hem of her dress.

Jewel approaches. He has the plane. "Vernon just found the square," he says. He looks down at Cash, dripping too. "Ain't he talked none, yet?"

"He had his saw and hammer and chalk-line and rule," I say. "I know that."

Jewel lays the square down. Pa watches him. "They can't be far away," pa says. "It all went together. Was there ere a such misfortunate man."

Jewel does not look at pa. "You better call Vardaman back here," he says. He looks at Cash. Then he turns and goes away. "Get him to talk soon as he can," he says, "so he can tell us what else there was."

We return to the river. The wagon is hauled clear, the wheels chocked (carefully: we all helped; it is as though upon the shabby, familiar, inert shape of the wagon there lingered somehow, latent yet still immediate, that violence which had slain the mules that drew it not an hour since) above the edge of the flood. In the wagon bed it lies profoundly, the long pale planks hushed a little with wetting yet still yellow, like gold seen through water, save for two long muddy smears. We pass it and go on to the bank.

One end of the rope is made fast to a tree. At the edge of the stream, knee-deep, Vardaman stands, bent forward a little, watching Vernon with rapt absorption. He has stopped yelling and he is wet to the armpits. Vernon is at the other end of the rope, shoulder-deep in the river, looking back at Vardaman. "Further back than that," he says. "You git back by the tree and hold the rope for me, so it can't slip."

Vardaman backs along the rope, to the tree, moving blindly, watching Vernon. When we come up he looks at us once, his eyes round and a little dazed. Then he looks at Vernon again in that posture of rapt alertness.

"I got the hammer too," Vernon says. "Looks like we ought to done already got that chalk-line. It ought to floated."

"Floated clean away," Jewel says. "We won't get it. We ought to find the saw, though."

"I reckon so," Vernon says. He looks at the water. "That chalk-line, too. What else did he have?"

"He ain't talked yet," Jewel says, entering the water. He looks back at me. "You go back and get him roused up to talk," he says.

"Pa's there," I say. I follow Jewel into the water, along the rope. It feels alive in my hand, bellied faintly in a prolonged and resonant arc. Vernon is watching me.

"You better go," he says. "You better be there."

"Let's see what else we can get before it washes on down," I say.

We hold to the rope, the current curling and dimpling about our shoulders. But beneath that false blandness the true force of it leans against us lazily. I had not thought that water in July could be so cold. It is like hands moulding and prodding at the very bones. Vernon is still looking back toward the bank.

"Reckon it'll hold us all?" he says. We too look back, following the rigid bar of the rope as it rises from the water to the tree and Vardaman crouched a little beside it, watching us. "Wish my mule wouldn't strike out for home," Vernon says.

"Come on," Jewel says. "Let's get outen here."

We submerge in turn, holding to the rope, being clutched by one another while the cold wall of the water sucks the slanting mud backward and upstream from beneath our feet and we are suspended so, groping along the cold bottom. Even the mud there is not still. It has a chill, scouring quality, as though the earth under us were in motion too. We touch and fumble at one another's extended arms, letting ourselves go cautiously against the rope; or, erect in turn, watch the water suck and boil where one of the other two gropes beneath the surface. Pa has come down to the shore, watching us.

Vernon comes up, streaming, his face sloped down into his pursed blowing mouth. His mouth is bluish, like a circle of weathered rubber. He has the rule.

"He'll be glad of that," I say. "It's right new." He bought it just last month out of the catalogue."

"If we just knowed for sho what else," Vernon says, looking over his shoulder and then turning to face where Jewel had disappeared. "Didn't he go down 'fore me?" Vernon says.

"I don't know," I say. "I think so. Yes. Yes, he did."

We watch the thick curling surface, streaming away from us in slow whorls.

"Give him a pull on the rope," Vernon says.

"He's on your end of it," I say.

"Ain't nobody on my end of it," he says.

"Pull it in," I say. But he has already done that, holding the end above the water; and then we see Jewel. He is ten yards away; he comes up, blowing, and looks at us, tossing his long

hair back with a jerk of his head, then he looks towards the bank; we can see him filling his lungs.

"Jewel," Vernon says, not loud, but his voice going full and clear along the water, peremptory yet tactful. "It'll be back here. Better come back."

Jewel dives again. We stand there, leaning back against the current, watching the water where he disappeared, holding the dead rope between us like two men holding the nozzle of a fire-hose, waiting for the water. Suddenly Dewey Dell is behind us in the water. "You make him come back," she says. "Jewel!" she says. He comes up again, tossing his hair back from his eyes. He is swimming now, toward the bank, the current sweeping him downstream quartering. "You, Jewel!" Dewey Dell says. We stand holding the rope and see him gain the bank and climb out. As he rises from the water, he stoops and picks up something. He comes back along the bank. He has found the chalk-line. He comes opposite us and stands there, looking about as if he were seeking something. Pa goes on down the bank. He is going back to look at the mules again where their round bodies float and rub quietly together in the slack water within the bend.

"What did you do with the hammer, Vernon?" Jewel says.

"I give it to him," Vernon says, jerking his head at Vardaman. Vardaman is looking after pa. Then he looks at Jewel. "With the square." Vernon is watching Jewel. He moves toward the bank, passing Dewey Dell and me.

"You get on out of here," I say. She says nothing, looking at Jewel and Vernon.

"Where's the hammer?" Jewel says. Vardaman scuttles up the bank and fetches it.

"It's heavier than the saw," Vernon says. Jewel is tying the end of the chalk-line about the hammer shaft.

"Hammer's got the most wood in it," Jewel says. He and Vernon face one another, watching Jewel's hands.

"And flatter, too," Vernon says. "It'd float three to one, almost. Try the plane."

Jewel looks at Vernon. Vernon is tall, too; long and lean, eye to eye they stand in their close wet clothes. Lon Quick could look even at a cloudy sky and tell the time to ten minutes. Big Lon I mean, not little Lon.

"Why don't you get out of the water?" I say. .

"It won't float like a saw," Jewel says.

"It'll float nigher to a saw than a hammer will," Vernon says.

"Bet you," Jewel says.

"I won't bet," Vernon says.

They stand there, watching Jewel's still hands.

"Hell," Jewel says. "Get the plane, then."

So they get the plane and tie it to the chalk-line and enter the water again. Pa comes back along the bank. He stops for a while and looks at us, hunched, mournful, like a failing steer or an old tall bird.

Vernon and Jewel return, leaning against the current. "Get out of the way," Jewel says to Dewey Dell. "Get out of the water."

She crowds against me a little so they can pass, Jewel holding the plane high as though it were perishable, the blue string trailing back over his shoulder. They pass us and stop; they fall to arguing quietly about just where the wagon went over.

"Darl ought to know," Vernon says. They look at me.

"I don't know," I says. "I wasn't there that long."

"Hell," Jewel says. They move on, gingerly, leaning against the current, reading the ford with their feet.

"Have you got a holt of the rope?" Vernon says. Jewel does not answer. He glances back at the shore, calculant, then at the water. He flings the plane outward, letting the string run through his fingers, his fingers turning blue where it runs over them. When the line stops, he hands it back to Vernon.

"Better let me go this time," Vernon says. Again Jewel does not answer; we watch him duck beneath the surface.

"Jewel," Dewey Dell whimpers.

"It ain't so deep there," Vernon says. He does not look back. He is watching the water where Jewel went under.

When Jewel comes up he has the saw.

When we pass the wagon pa is standing beside it, scrubbing at the two mud smears with a handful of leaves. Against the jungle Jewel's horse looks like a patchwork quilt hung on a line.

Cash has not moved. We stand above him, holding the plane, the saw, the hammer, the square, the rule, the chalk-line, while Dewey Dell squats and lifts Cash's head. "Cash," she says; "Cash."

He opens his eyes, staring profoundly up at our inverted faces.

"If ever was such a misfortunate man," pa says.

"Look, Cash," we say, holding the tools up so he can see; "what else did you have?"

He tries to speak, rolling his head, shutting his eyes.

"Cash," we say; "Cash."

It is to vomit he is turning his head. Dewey Dell wipes his mouth on the wet hem of her dress; then he can speak.

"It's his saw-set," Jewel says. "The new one he bought when he bought the rule." He moves, turning away. Vernon looks up after him, still squatting. Then he rises and follows Jewel down to the water.

"If ever was such a misfortunate man," pa says. He looms tall above us as we squat; he looks like a figure carved clumsily from tough wood by a drunken caricaturist. "It's a trial," he says. "But I don't begrudge her it. No man can say I begrudge her it." Dewey Dell has laid Cash's head back on the folded coat, twisting his head a little to avoid the vomit. Beside him his tools lie. "A fellow might call it lucky it was the same leg he broke when he fell offen that church," pa says. "But I don't begrudge her it."

Jewel and Vernon are in the river again. From here they do not appear to violate the surface at all; it is as though it had severed them both at a single blow, the two torsos moving with infinitesimal and ludicrous care upon the surface. It looks peaceful, like machinery does after you have watched it and listened to it for a long time. As though the clotting which is you had dissolved into the myriad original motion, and seeing and hearing in themselves blind and deaf; fury in itself quiet with stagnation. Squatting, Dewey Dell's wet dress shapes for the dead eyes of three blind men those mammalian ludicrosities which are the horizons and the valleys of the earth.

### *Cash*

**I**T wasn't on a balance. I told them that if they wanted it to tote and ride on a balance, they would have to——



*Cora*

ONE day we were talking. She had never been pure religious, not even after that summer at the camp meeting when Brother Whitfield wrestled with her spirit, singled her out and strove with the vanity in her mortal heart, and I said to her many a time, "God gave you children to comfort your hard human lot and for a token of His own suffering and love, for in love you conceived and bore them." I said that because she took God's love and her duty to Him too much as a matter of course, and such conduct is not pleasing to Him. I said, "He gave us the gift to raise our voices in His undying praise" because I said there is more rejoicing in heaven over one sinner than over a hundred that never sinned. And she said "My daily life is an acknowledgment and expiation of my sin" and I said "Who are you, to say what is sin and what is not sin? It is the Lord's part to judge; ours to praise His mercy and His holy name in the hearing of our fellow mortals" because He alone can see into the heart, and just because a woman's life is right in the sight of man she can't know if there is no sin in her heart without she opens her heart to the Lord and receives His grace. I said, "Just because you have been a faithful wife is no sign that there is no sin in your heart, and just because your life is hard is no sign that the Lord's grace is absolving you." And she said, "I know my own sin. I know that I deserve my punishment. I do not begrudge it." And I said, "It is out of our duty that you would judge sin and salvation in the Lord's place. It is our mortal lot to suffer and to raise our voices in praise of Him who judges the sin and offers the salvation through our trials and tribulations time out of mind amen. Not even after Brother Whitfield, a godly man if ever one breathed God's breath, prayed for you and strove as never a man could except him," I said.

Because it is not us that can judge our sins or know what is sin in the Lord's eyes. She has had a hard life, but so does every woman. But you'd think from the way she talked that she knew more about sin and salvation than the Lord God Himself, than them who have strove and laboured with the sin in this human world. When the only sin she ever committed was being partial to Jewel that never loved her and was its own punishment, in

preference to Darl that was touched by God Himself and considered queer by us mortals and that did love her. I said, "There is your sin. And your punishment too. Jewel is your punishment. But where is your salvation? And life is short enough," I said, "to win eternal grace in. And God is a jealous God. It is His to judge and to mete; not yours."

"I know," she said. "I——" Then she stopped, and I said, "Know what?"

"Nothing," she said. "He is my cross and he will be my salvation. He will save me from the water and from the fire. Even though I have laid down my life, he will save me."

"How do you know, without you open your heart to Him and lift your voice to His praise?" I said. Then I realized that she did not mean God. I realized that out of the vanity of her heart she had spoken sacrilege. And I went down on my knees right there. I begged her to kneel and open her heart and cast from it the devil of vanity and cast herself upon the mercy of the Lord. But she wouldn't. She just sat there, lost in her vanity and her pride, that had closed her heart to God and set that selfish mortal boy in His place. Kneeling there I prayed for her. I prayed for that poor blind woman as I had never prayed for me and mine.

### *Addie*

**I**N the afternoon when school was out and the last one had left with his little dirty snuffling nose, instead of going home I would go down the hill to the spring where I could be quiet and hate them. It would be quiet there then, with the water bubbling up and away and the sun slanting quiet in the trees and the quiet smelling of damp and rotting leaves and new earth; especially in the early spring, for it was worst then.

I could just remember how my father used to say that the reason for living was to get ready to stay dead a long time. And when I would have to look at them day after day, each with his and her secret and selfish thought, and blood strange to each other blood and strange to mine, and think that this seemed to be the only way I could get ready to stay dead, I would hate my

father for having ever planted me. I would look forward to the times when they faulted, so I could whip them. When the switch fell I could feel it upon my flesh; when it welted and ridged it was my blood that ran, and I would think with each blow of the switch: Now you are aware of me! Now I am something in your secret and selfish life, who have marked your blood with my own for ever and ever.

And so I took Anse. I saw him pass the school-house three or four times before I learned that he was driving four miles out of his way to do it. I noticed then how he was beginning to hump—a tall man and young—so that he looked already like a tall bird hunched in the cold weather, on the wagon-seat. He would pass the school-house, the wagon creaking slow, his head turning slow to watch the door of the school-house as the wagon passed, until he went on around the curve and out of sight. One day I went to the door and stood there when he passed. When he saw me he looked quickly away and did not look back again.

In the early spring it was worst. Sometimes I thought that I could not bear it, lying in bed at night, with the wild geese going north and their honking coming faint and high and wild out of the wild darkness, and during the day it would seem as though I couldn't wait for the last one to go so I could go down to the spring. And so when I looked up that day and saw Anse standing there in his Sunday clothes, turning his hat round and round in his hands, I said:

"If you've got any womenfolks, why in the world don't they make you get your hair cut?"

"I ain't got none," he said. Then he said suddenly, driving his eyes at me like two hounds in a strange yard: "That's what I come to see you about."

"And make you hold your shoulders up," I said. "You haven't got any? But you've got a house. They tell me you've got a house and a good farm. And you live there alone, doing for yourself, do you?" He just looked at me, turning the hat in his hands. "A new house," I said. "Are you going to get married?"

And he said again, holding his eyes to mine: "That's what I come to see you about."

Later he told me, "I ain't got no people. So that won't be no worry to you. I don't reckon you can say the same."

"No. I have people. In Jefferson."

His face fell a little. "Well, I got a little property. I'm fore-

handed: I got a good honest name. I know how town folks are, but maybe when they talk to me . . ."

"They might listen," I said. "But they'll be hard to talk to." He was watching my face. "They're in the cemetery."

"But your living kin," he said. "They'll be different."

"Will they?" I said. "I don't know. I never had any other kind."

So I took Anse. And when I knew that I had Cash, I knew that living was terrible and that this was the answer to it. That was when I learned that words are no good; that words don't ever fit even what they are trying to say at. When he was born I knew that motherhood was invented by someone who had to have a word for it because the ones that had the children didn't care whether there was a word for it or not. I knew that fear was invented by someone that had never had the fear; pride, who never had the pride. I knew that it had been, not that they had dirty noses, but that we had had to use one another by words like spiders dangling by their mouths from a beam, swinging and twisting and never touching and that only through the blows of the switch could my blood and their blood flow as one stream. I knew that it had been, not that my aloneness had to be violated over and over each day, but that it had never been violated until Cash came. Not even by Anse in the nights.

He had a word, too. Love, he called it. But I had been used to words for a long time. I knew that that word was like the others: just a shape to fill a lack; that when the right time came, you wouldn't need a word for that any more than for pride or fear. Cash did not need to say it to me nor I to him, and I would say, Let Anse use it, if he wants to. So that it was Anse or love; love or Anse: it didn't matter.

I would think that even while I lay with him in the dark and Cash asleep in the cradle within the swing of my hand. I would think that if he were to wake and cry, I would suckle him, too. Anse or love: it didn't matter. My aloneness had been violated and then made whole again by the violation: time, Anse, love, what you will, outside the circle.

Then I found that I had Darl. At first I would not believe it. Then I believed that I would kill Anse. It was as though he had tricked me, hidden within a word like within a paper screen and struck me in the back through it. But then I realized that I had been tricked by words older than Anse or love, and that the same

word had tricked Anse too, and that my revenge would be that he would never know I was taking revenge. And when Darl was born I asked Anse to promise to take me back to Jefferson when I died, because I knew that father had been right, even when he couldn't have known he was right any more than I could have known I was wrong.

"Nonsense," Anse said; "you and me ain't nigh done chap-ping yet, with just two."

He did not know that he was dead, then. Sometimes I would lie by him in the dark, hearing the land that was now of my blood and flesh, and I would think: Anse. Why Anse. Why are you Anse. I would think about his name until after a while I could see the word as a shape, a vessel, and I would watch him liquefy and flow into it like cold molasses flowing out of the darkness into the vessel, until the jar stood full and motionless: a significant shape profoundly without life like an empty door frame; and then I would find that I had forgotten the name of the jar. I would think: The shape of my body where I used to be a virgin is in the shape of a                      and I couldn't think *Anse*, couldn't remember *Anse*. It was not that I could think of myself as no longer unvirgin, because I was three now. And when I would think *Ca'h* and *Darl* that way until their names would die and solidify into a shape and then fade away, I would say, All right. It doesn't matter. It doesn't matter what they call them.

And so when Cora Tull would tell me I was not a true mother, I would think how words go straight up in a thin line, quick and harmless, and how terribly doing goes along the earth, clinging to it, so that after a while the two lines are too far apart for the same person to straddle from one to the other; and that sin and love and fear are just sounds that people who never sinned nor loved nor feared have for what they never had and cannot have until they forget the words. Like Cora, who could never even cook.

She would tell me what I owed to my children and to Anse and to God. I gave Anse the children. I did not ask for them. I did not even ask him for what he could have given me: not-Anse. That was my duty to him, to not ask that, and that duty I fulfilled. I would be I; I would let him be the shape and echo of his word. That was more than he asked, because he could not have asked for that and been Anse, using himself so with a word.

And then he died. He did not know he was dead. I would lie by him in the dark, hearing the dark land talking of God's love and His beauty and His sin; hearing the dark voicelessness in which the words are the deeds, and the other words that are not deeds, that are just the gaps in people's lacks, coming down like the cries of the geese out of the wild darkness in the old terrible nights, fumbling at the deeds like orphans to whom are pointed out in a crowd two faces and told, That is your father, your mother.

I believed that I had found it. I believed that the reason was the duty to the alive, to the terrible blood, the red bitter flood boiling through the land. I would think of sin as I would think of the clothes we both wore in the world's face, of the circum-spection necessary because he was he and I was I; the sin the more utter and terrible since he was the instrument ordained by God who created the sin, to sanctify that sin He had created. While I waited for him in the woods, waiting for him before he saw me, I would think of him as dressed in sin. I would think of him as thinking of me as dressed also in sin, he the more beautiful since the garment which he had exchanged for sin was sanctified. I would think of the sin as garments which we would remove in order to shape and coerce the terrible blood to the forlorn echo of the dead word high in the air. Then I would lay with Anse again—I did not lie to him: I just refused, just as I refused my breast to Cash and Darl after their time was up—hearing the dark land talking the voiceless speech.

I hid nothing. I tried to deceive no one. I would not have cared. I merely took the precautions that he thought necessary for his sake, not for my safety, but just as I wore clothes in the world's face. And I would think then when Cora talked to me, of how the high dead words in time seemed to lose even the significance of their dead sound.

Then it was over. Over in the sense that he was gone and I knew that, see him again though I would, I would never again see him coming swift and secret to me in the woods dressed in sin like a gallant garment already blowing aside with the speed of his secret coming.

But for me it was not over. I mean, over in the sense of beginning and ending, because to me there was no beginning nor ending to anything, then. I even held Anse refraining still, not that I was holding him recessional, but as though nothing else

had ever been. My children were of me alone, of the wild blood boiling along the earth, of me and of all that lived; of none and of all. Then I found that I had Jewel. When I waked to remember to discover it, he was two months gone.

My father said that the reason for living is getting ready to stay dead. I knew at last what he meant and that he could not have known what he meant himself, because a man cannot know anything about cleaning up the house afterward. And so I have cleaned my house. With Jewel—I lay by the lamp, holding up my own head, watching him cap and suture it before he breathed—the wild blood boiled away and the sound of it ceased. Then there was only the milk, warm and calm, and I lying calm in the slow silence, getting ready to clean my house.

I gave Anse Dewey Dell to negative Jewel. Then I gave him Vardaman to replace the child I had robbed him of. And now he has three children that are his and not mine. And then I could get ready to die.

One day I was talking to Cora. She prayed for me because she believed I was blind to sin, wanting me to kneel and pray too, because people to whom sin is just a matter of words, to them salvation is just words too.

### *Whitfield*

WHEN they told me she was dying, all that night I wrestled with Satan, and I emerged victorious. I woke to the enormity of my sin; I saw the true light at last, and I fell on my knees and confessed to God and asked his guidance and received it. "Rise," He said; "repair to that home in which you have put a living lie, among those people with whom you have outraged My Word; confess your sin aloud. It is for them, for that deceived husband, to forgive you: not I."

So I went. I heard that Tull's bridge was gone; I said "Thanks, O Lord, O Mighty Ruler of all"; for by those dangers and difficulties which I should have to surmount I saw that He had not abandoned me; that my reception again into His holy peace and love would be the sweeter for it. "Just let me not perish before I have begged the forgiveness of the man whom I betrayed," I

prayed; "let me not be too late; let not the tale of mine and her transgression come from her lips instead of mine. She had sworn then that she would never tell it, but eternity is a fearsome thing to face: have I not wrestled thigh to thigh with Satan myself? let me not have also the sin of her broken vow upon my soul. Let not the waters of Thy mighty wrath encompass me until I have cleansed my soul in the presence of them whom I injured."

It was His hand that bore me safely above the flood, that fended from me the dangers of the waters. My horse was frightened, and my own heart failed me as the logs and the uprooted trees bore down upon my littleness. But not my soul: time after time I saw them averted at destruction's final instant, and I lifted my voice above the noise of the flood: "Praise to thee, O Mighty Lord and King. By this token shall I cleanse my soul and gain again into the fold of Thy undying love."

I knew then that forgiveness was mine. The flood, the danger, behind, and as I rode on across the firm earth again and the scene of my Gethsemane drew closer and closer, I framed the words which I should use. I would enter the house; I would stop her before she had spoken; I would say to her husband: "Anse, I have sinned. Do with me as you will."

It was already as though it were done. My soul felt freer, quieter than it had in years; already I seemed to dwell in abiding peace again as I rode on. To either side I saw His hand; in my heart I could hear His voice: "Courage. I am with thee."

Then I reached Tull's house. His youngest girl came out and called to me as I was passing. She told me that she was already dead.

I have sinned, O Lord. Thou knowest the extent of my remorse and the will of my spirit. But He is merciful; He will accept the will for the deed, Who knew that when I framed the words of my confession it was to Anse I spoke them, even though he was not there. It was He in His infinite wisdom that restrained the tale from her dying lips as she lay surrounded by those who loved and trusted her; mine the travail by water which I sustained by the strength of His hand. Praise to Thee in Thy bounteous and omnipotent love; O praise.

I entered the house of bereavement, the lowly dwelling where another erring mortal lay while her soul faced the awful and irrevocable judgment, peace to her ashes.

"God's grace upon this house," I said.



*Darl*

*O*N the horse he rode up to Armstid's and came back on the horse, leading Armstid's team. We hitched up and laid Cash on top of Addie. When we laid him down he vomited again, but he got his head over the wagon bed in time.

"He taken a lick in the stomach too," Vernon said.

"The horse may have kicked him in the stomach too," I said. "Did he kick you in the stomach, Cash?"

He tried to say something. Dewey Dell wiped his mouth again.

"What's he say?" Vernon said.

"What is it, Cash?" Dewey Dell said. She leaned down. "His tools," she said. Vernon got them and put them into the wagon. Dewey Dell lifted Cash's head so he could see. We drove on, Dewey Dell and I sitting beside Cash to steady him *and he riding on ahead on the horse*. Vernon stood watching us for a while. Then he turned and went back toward the bridge. He walked gingerly, beginning to flap the wet sleeves of his shirt as though he had just got wet.

*He was sitting the horse before the gate*. Armstid was waiting at the gate. We stopped *and he got down* and we lifted Cash down and carried him into the house, where Mrs. Armstid had the bed ready. We left her and Dewey Dell undressing him.

We followed pa out to the wagon. He went back and got into the wagon and drove on, we following on foot, *in the lot*. The wetting had helped, because Armstid said, "You welcome to the house. You can put it there." *He followed, leading the horse, and stood beside the wagon, the reins in his hand*.

"I thank you," pa said. "We'll use in the shed yonder. I know it's a imposition on you."

"You're welcome to the house," Armstid said. *He had that wooden look on his face again; that bold, surly, high-coloured rigid look like his face and eyes were two colours of wood, the wrong one pale and the wrong one dark. His shirt was beginning to dry, but it still clung close upon him when he moved*.

"She would appreciate it," pa said.

We took the team out and rolled the wagon back under the shed. One side of the shed was open.

"It won't rain under," Armstid said. "But if you'd rather . . ."

Back of the barn was some rusted sheets of tin roofing. We took two of them and propped them against the open side.

"You're welcome to the house," Armstid said.

"I thank you," pa said. "I'd take it right kind if you'd give them a little snack."

"Sho," Armstid said. "Lula'll have supper ready soon as she gets Cash comfortable." *He had gone back to the horse and he was taking the saddle off, his damp shirt lapping flat to him when he moved.*

Pa wouldn't come in the house.

"Come in and eat," Armstid said. "It's nigh ready."

"I wouldn't crave nothing," pa said. "I thank you."

"You come in and dry and eat," Armstid said. "It'll be all right here."

"It's for her," pa said. "It's for her sake I am taking the food. I got no team, no nothing. But she will be grateful to ere a one of you."

"Sho," Armstid said. "You folks come in and dry."

But after Armstid gave pa a drink, he felt better, and when we went in to see about Cash *he hadn't come in with us. When I looked back he was leading the horse into the barn he was already talking about getting another team, and by supper time he had good as bought it. He is down there in the barn, sliding fluidly past the gaudy lunging swirl, into the stall with it. He climbs on to the manger and drags the hay down and leaves the stall and seeks and finds the curry-comb. Then he returns and slips quickly past the single crashing thump and up against the horse, where it cannot over-reach. He applies the curry-comb, holding himself within the horse's striking radius with the agility of an acrobat, cursing the horse in a whisper of obscene caress. Its head flashes back, tooth-cropped; its eyes roll in the dusk like marbles on a gaudy velvet cloth as he strikes it upon the face with the back of the curry-comb.*

*Armstid*

**B**UT time I give him another sup of whisky and supper was about ready, he had done already bought a team from somebody, on a credit. Picking and choosing he were by then, saying how he didn't like this span and wouldn't put his money in nothing so-and-so owned, not even a hen coop.

"You might try Snopes," I said. "He's got three-four span. Maybe one of them would suit you."

Then he begun to mumble his mouth, looking at me like it was me that owned the only span of mules in the country and wouldn't sell them to him, when I knew that like as not it would be my team that would ever get them out of the lot at all. Only I don't know what they would do with them, if they had a team. Littlejohn had told me that the levee through Haley bottom had done gone for two miles and that the only way to get to Jefferson would be to go around by Mottson. But that was Anse's business.

"He's a close man to trade with," he says, mumbling his mouth. But when I give him another sup after supper, he cheered up some. He was aiming to go back to the barn and set up with her. Maybe he thought that if he just stayed down there ready to take out, Santa Claus would maybe bring him a span of mules. "But I reckon I can talk him around," he says. "A man'll always help a fellow in a tight, if he's got ere a drop of Christian blood in him."

"Of course you're welcome to the use of mine," I said, me knowing how much he believed that was the reason.

"I thank you," he said. "She'll want to go in ourn," and him knowing how much I believed that was the reason.

After supper Jewel rode over to the Bend to get Peabody. I heard he was to be there to-day at Varner's. Jewel come back about midnight. Peabody had gone down below Inverness somewhere, but Uncle Billy come back with him, with his satchel of horse-physic. Like he says, a man ain't so different from a horse or a mule, come long come short, except a mule or a horse has got a little more sense. "What you been into now, boy?" he says, looking at Cash. "Get me a mattress and a chair and a glass of whisky," he says.

He made Cash drink the whisky, then he run Anse out of the

room. "Lucky it was the same leg he broke last summer," Anse says, mournful, mumbling and blinking. "That's something."

We folded the mattress across Cash's legs and set the chair on the mattress and me and Jewel set on the chair and the gal held the lamp and Uncle Billy taken a chew of tobacco and went to work. Cash fought pretty hard for a while, until he fainted. Then he laid still, with big balls of sweat standing on his face like they had started to roll down and then stopped to wait for him.

When he waked up, Uncle Billy had done packed up and left. He kept on trying to say something until the gal leaned down and wiped his mouth. "It's his tools," she said.

"I brought them in," Darl said. "I got them."

He tried to talk again; she leaned down. "He wants to see them," she said. So Darl brought them in where he could see them. They shoved them under the side of the bed, where he could reach his hand and touch them when he felt better. Next morning Anse taken that horse and rode over to the Bend to see Snopes. Him and Jewel stood in the lot talking a while, then Anse got on the horse and rode off. I reckon that was the first time Jewel ever let anybody ride that horse, and until Anse come back he hung around in that swole-up way, watching the road like he was half a mind to take out after Anse and get the horse back.

Along toward nine o'clock it begun to get hot. That was when I see the first buzzard. Because of the wetting, I reckon. Any-way it wasn't until well into the day that I see them. Lucky the breeze was setting away from the house, so it wasn't until well into the morning. But soon as I see them it was like I could smell it in the field a mile away from just watching them, and them circling and circling for everybody in the county to see what was in my barn.

I was still a good half a mile from the house when I heard that boy yelling. I thought maybe he might have fell into the well or something, so I whipped up and come into the lot on the lope.

There must have been a dozen of them setting along the ridge-pole of the barn, and that boy was chasing another one around the lot like it was a turkey and it just lifting enough to dodge him and go flopping back to the roof of the shed again where he had found it setting on the coffin. It had got hot then, right, and the

breeze had dropped or changed or something, so I went and found Jewel, but Lula come out.

"You got to do something," she said. "It's a outrage."

"That's what I aim to do," I said.

"It's a outrage," she said. "He should be lawed for treating her so."

"He's getting her into the ground the best he can," I said. So I found Jewel and asked him if he didn't want to take one of the mules and go over to the Bend and see about Anse. He didn't say nothing. He just looked at me with his jaws going bone-white and them bone-white eyes of hisn, then he went and begun to call Darl.

"What you fixing to do?" I said.

He didn't answer. Darl come out. "Come on," Jewel said.

"What you aim to do?" Darl said.

"Going to move the wagon," Jewel said over his shoulder.

"Don't be a fool," I said. "I never meant nothing. You couldn't help it." And Darl hung back too, but nothing wouldn't suit Jewel.

"Shut your goddamn mouth," he says.

"It's got to be somewhere," Darl said. "We'll take out soon as pa gets back."

"You won't help me?" Jewel says, them white eyes of hisn kind of blazing and his face shaking like he had a aguer.

"No," Darl said. "I won't. Wait till pa gets back."

So I stood in the door and watched him push and haul at that wagon. It was on a downhill, and once I thought he was fixing to beat out the back end of the shed. Then the dinner-bell rung. I called him, but he didn't look around. "Come on to dinner," I said. "Tell that boy." But he didn't answer, so I went on to dinner. The gal went down to get that boy, but she come back without him. About half through dinner we heard him yelling again, running that buzzard out.

"It's a outrage," Lula said; "a outrage."

"He's doing the best he can," I said. "A fellow don't trade with Snopes in thirty minutes. They'll set in the shade all afternoon to dicker."

"Do?" she says. "Do? He's done too much, already."

And I reckon he had. Trouble is, his quitting was just about to start our doing. He couldn't buy no team from nobody, let alone Snopes, withouten he had something to mortgage he didn't

know would mortgage yet. And so when I went back to the field I looked at my mules and same as told them good-bye for a spell. And when I come back that evening and the sun shining all day on that shed, I wasn't so sho I would regret it.

He come riding up just as I went out to the porch, where they all was. He looked kind of funny: kind of more hang-dog than common, and kind of proud too. Like he had done something he thought was cute but wasn't so sho now how other folks would take it.

"I got a team," he said.

"You bought a team from Snopes?" I said.

"I reckon Snopes ain't the only man in this country that can drive a trade," he said.

"Sho," I said. He was looking at Jewel, with that funny look, but Jewel had done got down from the porch and was going toward the horse. To see what Anse had done to it, I reckon.

"Jewel," Anse says. Jewel looked back. "Come here," Anse says. Jewel come back a little and stopped again.

"What you want?" he said.

"So you got a team from Snopes," I said. "He'll send them over to-night, I reckon? You'll want a early start to-morrow, long as you'll have to go by Mottson."

Then he quit looking like he had been for a while. He got that badgered look like he used to have, mumbling his mouth.

"I do the best I can," he said. "'Fore God, if there were ere a man in the living world suffered the trials and floutings I have suffered."

"A fellow that just beat Snopes in a trade ought to feel pretty good," I said. "What did you give him, Anse?"

He didn't look at me. "I give a chattel mortgage on my cultivator and seeder," he said.

"But they ain't worth forty dollars. How far do you aim to get with a forty-dollar team?"

They were all watching him now, quiet and steady. Jewel was stopped, half-way back, waiting to go on to the horse. "I give other things," Anse said. He began to mumble his mouth again, standing there like he was waiting for somebody to hit him and him with his mind already made up not to do nothing about it.

"What other things?" Darl said.

"Hell," I said. "You take my team. You can bring them back. I'll get along some way."

"So that's what you were doing in Cash's clothes last night," Darl said. He said it just like he was reading it outen the paper. Like he never give a durn himself one way or the other. Jewel had come back now, standing there, looking at Anse with them marble eyes of hisn. "Cash aimed to buy that talking machine from Suratt with that money," Darl said.

Anse stood there, mumbling his mouth. Jewel watched him. He ain't never blinked yet.

"But that's just eight dollars more," Darl said, in that voice like he was just listening and never give a durn himself. "That still won't buy a team."

Anse looked at Jewel quick, kind of sliding his eyes that way, then he looked down again. "God knows, if there were ere a man," he says. Still they didn't say nothing. They just watched him, waiting, and him sliding his eyes toward their feet and up their legs but no higher. "And the horse," he says.

"What horse?" Jewel said. Anse just stood there. I be durn, if a man can't keep the upper hand of his sons, he ought to run them away from home, no matter how big they are. And if he can't do that, I be durn if he oughtn't to leave himself. I be durn if I wouldn't. "You mean, you tried to swap my horse?" Jewel says.

Anse stands there, dangle-armed. "For fifteen years I ain't had a tooth in my head," he says. "God knows it. He knows in fifteen years I ain't et the victuals He aimed for man to eat to keep his strength up, and me saving a nickel here and a nickel there so my family wouldn't suffer it, to buy them teeth so I could eat God's appointed food. I give that money. I thought that if I could do without eating, my sons could do without riding. God knows I did."

Jewel stands with his hands on his hips, looking at Anse. Then he looks away. He looked out across the field, his face still as a rock, like it was somebody else talking about somebody else's horse and him not even listening. Then he spit, slow, and said "Hell" and he turned and went on to the gate and unhitched the horse and got on it. It was moving when he come into the saddle and by the time he was on it they was tearing down the road like the Law might have been behind them. They went out of sight that way, the two of them looking like some kind of a spotted cyclone.

"Well," I says. "You take my team," I said. But he wouldn't

do it. And they wouldn't even stay, and that boy chasing them buzzards all day in the hot sun until he was nigh as crazy as the rest of them. "Leave Cash here, anyway," I said. But they wouldn't do that. They made a pallet for him with quilts on top of the coffin and laid him on it and set his tools by him, and we put my team in and hauled the wagon about a mile down the road.

"If we'll bother you here," Anse says, "just say so."

"Sho," I said. "It'll be fine here. Safe, too. Now let's go back and eat supper."

"I thank you," Anse said. "We got a little something in the basket. We can make out."

"Where'd you get it?" I said.

"We brought it from home."

"But it'll be stale now," I said. "Come and get some hot victuals."

But they wouldn't come. "I reckon we can make out," Anse said. So I went home and et and taken a basket back to them and tried again to make them come back to the house.

"I thank you," he said. "I reckon we can make out." So I left them there, squatting around a little fire, waiting; God knows what for.

I come on home. I kept thinking about them there, and about that fellow tearing away on that horse. And that would be the last they would see of him. And I be durn if I could blame him. Not for wanting to not give up his horse, but for getting shut of such a durn fool as Anse.

Or that's what I thought then. Because be durn if there ain't something about a durn fellow like Anse that seems to make a man have to help him, even when he knows he'll be wanting to kick himself next minute. Because about a hour after breakfast next morning Eustace Grimm that works Snopes' place come up with a span of mules, hunting Anse.

"I thought him and Anse never traded," I said.

"Sho," Eustace said. "All they liked was the horse. Like I said to Mr. Snopes, he was letting this team go for fifty dollars, because if his uncle Flem had a just kept them Texas horses when he owned them, Anse wouldn't a never——"

"The horse?" I said. "Anse's boy taken that horse and cleared out last night, probably half-way to Texas by now, and Anse——"



"I didn't know who brung it," Eustace said. "I never see them. I just found the horse in the barn this morning when I went to feed, and I told Mr. Snopes and he said to bring the team on over here."

Well, that'll be the last they'll ever see of him now, sho enough. Come Christmas time they'll maybe get a postal card from him in Texas, I reckon. And if it hadn't a been Jewel, I reckon it'd a been me; I owe him that much, myself. I be durn if Anse don't conjure a man, some way. I be durn if he ain't a sight.

### *Vardaman*

NOW there are seven of them, in little tall black circles.

"Look, Darl," I say; "see?"

He looks up. We watch them in little tall black circles of not-moving.

"Yesterday there were just four," I say.

There were more than four on the barn.

"Do you know what I would do if he tries to light on the wagon again?" I say.

"What would you do?" Darl says.

"I wouldn't let him light on her," I say. "I wouldn't let him light on Cash, either."

Cash is sick. He is sick on the box. But my mother is a fish.

"We got to get some medicine in Mottson," pa says. "I reckon we'll just have to."

"How do you feel, Cash?" Darl says.

"It don't bother none," Cash says.

"Do you want it propped a little higher?" Darl says.

Cash has a broken leg. He has had two broken legs. He lies on the box with a quilt rolled under his head and a piece of wood under his knee.

"I reckon we ought to left him at Armstid's," pa says.

I haven't got a broken leg and pa hasn't and Darl hasn't and "It's just the bumps," Cash says. "It kind of grinds together a little on a bump. I don't bother none." Jewel *has gone away. He and his horse went away one supper time.*

"It's because she wouldn't have us beholden," pa says. "'Fore

God, I do the best that ere a man." *Is it because Jewel's mother is a horse, Darl? I said.*

"Maybe I can draw the ropes a little tighter," Darl says. *That's why Jewel and I were both in the shed and she was in the wagon because the horse lives in the barn and I had to keep on running the buzzard away from*

"If you just would," Cash says. And Dewey Dell hasn't got a broken leg and I haven't. Cash is my brother.

We stop. When Darl loosens the rope Cash begins to sweat again. His teeth look out.

"Hurt?" Darl says.

"I reckon you better put it back," Cash says.

Darl puts the rope back, pulling hard. Cash's teeth look out.

"Hurt?" Darl says.

"It don't bother none," Cash says.

"Do you want pa to drive slower?" Darl says.

"No," Cash says. "Ain't no time to hang back. It don't bother none."

"We'll have to get some medicine at Mottson," pa says. "I reckon we'll have to."

"Tell him to go on," Cash says. We go on. Dewey Dell leans back and wipes Cash's face. Cash is my brother. *But Jewel's mother is a horse. My mother is a fish. Darl says that when we come to the water again I might see her and Dewey Dell said, She's in the box; how could she have got out? She got out through the holes I bored, into the water I said, and when we come to the water again I am going to see her. My mother is not in the box. My mother does not smell like that. My mother is a fish.*

"Those cakes will be in fine shape by the time we get to Jefferson," Darl says.

Dewey Dell does not look around.

"You better try to sell them in Mottson," Darl says.

"When will we get to Mottson, Darl?" I say.

"To-morrow," Darl says. "If this team don't rack to pieces. Snopes must have fed them on sawdust."

"Why did he feed them on sawdust, Darl?" I say.

"Look," Darl says. "See?"

Now there are nine of them, tall in little tall black circles.

When we come to the foot of the hill pa stops and Darl and Dewey Dell and I get out. Cash can't walk because he has a broken leg. "Come up, mules," pa says. The mules walk hard;

the wagon creaks. Darl and Dewey Dell and I walk behind the wagon, up the hill. When we come to the top of the hill pa stops and we get back into the wagon.

Now there are ten of them, tall in little tall black circles on the sky.

### *Moseley*

I HAPPENED to look up, and saw her outside the window, looking in. Not close to the glass, and not looking at anything in particular; just standing there with her head turned this way and her eyes full on me and kind of blank too, like she was waiting for a sign. When I looked up again she was moving toward the door.

She kind of bumbled at the screen door a minute, like they do, and came in. She had on a stiff-brimmed straw hat setting on the top of her head and she was carrying a package wrapped in newspaper: I thought that she had a quarter or a dollar at the most and that after she stood around awhile she would maybe buy a cheap comb or a bottle of nigger toilet water, so I never disturbed her for a minute or so except to notice that she was pretty in a kind of sullen, awkward way, and that she looked a sight better in her gingham dress and her own complexion than she would after she bought whatever she would finally decide on. Or tell that she wanted. I knew that she had already decided before she came in. But you have to let them take their time. So I went on with what I was doing, figuring to let Albert wait on her when he caught up at the fountain, when he came back to me.

"That woman," he said. "You better see what she wants."

"What does she want?" I said.

"I don't know. I can't get anything out of her. You better wait on her."

So I went around the counter. I saw that she was barefooted, standing with her feet flat and easy on the floor, like she was used to it. She was looking at me, hard, holding the package; I saw she had about as black a pair of eyes as ever I saw, and she was a stranger. I never remembered seeing her in Mottson before. "What can I do for you?" I said.

Still she didn't say anything. She stared at me without winking. Then she looked back at the folks at the fountain. Then she looked past me, toward the back of the store.

"Do you want to look at some toilet things?" I said. "Or is it medicine you want?"

"That's it," she said. She looked quick back at the fountain again. So I thought maybe her ma or somebody had sent her in for some of this female dope and she was ashamed to ask for it. I knew she couldn't have a complexion like hers and use it herself, let alone not being much more than old enough to barely know what it was for. It's a shame, the way they poison themselves with it. But a man's got to stock it or go out of business in this country.

"Oh," I said. "What do you use? We have——" She looked at me again, almost like she had said hush, and looked toward the back of the store again.

"I'd liefer go back there," she said.

"All right," I said. You have to humour them. You save time by it. I followed her to the back. She put her hand on the gate. "There's nothing back there but the prescription case," I said. "What do you want?" She stopped and looked at me. It was like she had taken some kind of a lid off her face, her eyes. It was her eyes: kind of dumb and hopeful and sullenly willing to be disappointed all at the same time. But she was in trouble of some sort; I could see that. "What's your trouble?" I said. "Tell me what it is you want. I'm pretty busy." I wasn't meaning to hurry her, but a man just hasn't got the time they have out there.

"It's the female trouble," she said.

"Oh," I said. "Is that all?" I thought maybe she was younger than she looked, and her first one had scared her, or maybe one had been a little abnormal as it will in young women. "Where's your ma?" I said. "Haven't you got one?"

"She's out yonder in the wagon," she said.

"Why not talk to her about it before you take any medicine," I said. "Any woman would have told you about it." She looked at me, and I looked at her again and said, "How old are you?"

"Seventeen," she said.

"Oh," I said. "I thought maybe you were . . ." She was watching me. But then, in the eyes all of them look like they had no age and knew everything in the world, anyhow. "Are you too regular, or not regular enough?"

"She quit looking at me but she didn't move. "Yes," she said. "I reckon so. Yes."

"Well, which?" I said. "Don't you know?" It's a crime and a shame; but after all, they'll buy it from somebody. She stood there, not looking at me. "You want something to stop it?" I said. "Is that it?"

"No," she said. "That's it. It's already stopped."

"Well, what——" Her face was lowered a little, still, like they do in all their dealings with a man so he don't ever know just where the lightning will strike next. "You are not married, are you?" I said.

"No."

"Oh," I said. "And how long has it been since it stopped? about five months maybe?"

"It ain't been but two," she said.

"Well, I haven't got anything in my store you want to buy," I said, "unless it's a nipple. And I'd advise you to buy that and go back home and tell your pa, if you have one, and let him make somebody buy you a wedding licence. Was that all you wanted?"

But she just stood there, not looking at me.

"I got the money to pay you," she said.

"Is it your own, or did he act enough of a man to give you the money?"

"He give it to me. Ten dollars. He said that would be enough."

"A thousand dollars wouldn't be enough in my store and ten cents wouldn't be enough," I said. "You take my advice and go home and tell your pa or your brothers if you have any or the first man you come to in the road."

But she didn't move. "Lafe said I could get it at the drug-store. He said to tell you me and him wouldn't never tell nobody you sold it to us."

"And I just wish your precious Lafe had come for it himself; that's what I wish. I don't know: I'd have had a little respect for him then. And you can go back and tell him I said so—if he ain't half-way to Texas by now, which I don't doubt. Me, a respectable druggist, that's kept store and raised a family and been a church-member for fifty-six years in this town. I'm a good mind to tell your folks myself, if I can just find who they are."

She looked at me now, her eyes and face kind of blank again

like when I first saw her through the window. "I didn't know," she said. "He told me I could get something at the drug-store. He said they might not want to sell it to me, but if I had ten dollars and told them I wouldn't never tell nobody . . ."

"He never said this drug-store," I said. "If he did or mentioned my name, I defy him to prove it. I defy him to repeat it or I'll prosecute him to the full extent of the law, and you can tell him so."

"But maybe another drug-store would," she said.

"Then I don't want to know it. Me, that's——" Then I looked at her. But it's a hard life they have; sometimes a man . . . if there can ever be any excuse for sin, which it can't be. And then, life wasn't made to be easy on folks: they wouldn't ever have any reason to be good and die. "Look here," I said. "You get that notion out of your head. The Lord gave you what you have, even if He did use the devil to do it; you let Him take it away from you if it's His will to do so. You go on back to Lafe and you and him take that ten dollars and get married with it."

"Lafe said I could get something at the drug-store," she said.

"Then go and get it," I said. "You won't get it here."

She went out, carrying the package, her feet making a little hissing on the floor. She bumped again at the door and went out. I could see her through the glass going on down the street.

It was Albert told me about the rest of it. He said the wagon was stopped in front of Grummet's hardware store, with the ladies all scattering up and down the street with handkerchief to their noses, and a crowd of hard-nosed men and boys standing around the wagon, listening to the marshal arguing with the man. He was a kind of tall, gaunted man sitting on the wagon, saying it was a public street and he reckoned he had as much right there as anybody, and the marshal telling him he would have to move on; folks couldn't stand it. It had been dead eight days, Albert said. They came from some place out in Yoknapatawpha county, trying to get to Jefferson with it. It must have been like a piece of rotten cheese coming into an ant-hill, in that ramshackle wagon that Albert said folks were scared would fall all to pieces before they could get it out of town, with that home-made box and another fellow with a broken leg lying on a quilt on top of it, and the father and a little boy sitting on the seat and the marshal trying to make them get out of town.

"It's a public street," the man says. "I reckon we can stop to

buy something same as airy other man. We got the money to pay for hit, and hit ain't airy law that says a man can't spend his money where he wants."

They had stopped to buy some cement. The other son was in Grummet's, trying to make Grummet break a sack and let him have ten cents' worth, and finally Grummet broke the sack to get him out. They wanted the cement to fix the fellow's broken leg, someway.

"Why, you'll kill him," the marshal said. "You'll cause him to lose his leg. You take him on to a doctor, and you get this thing buried soon as you can. Don't you know you're liable to jail for endangering the public health?"

"We're doing the best we can," the father said. Then he told a long tale about how they had to wait for the wagon to come back and how the bridge was washed away and how they went eight miles to another bridge and it was gone too so they came back and swum the ford and the mules got drowned and how they got another team and found that the road was washed out and they had to come clean around by Mottson, and then the one with the cement came back and told him to shut up.

"We'll be gone in a minute," he told the marshal.

"We never aimed to bother nobody," the father said.

"You take that fellow to a doctor," the marshal told the one with the cement.

"I reckon he's all right," he said.

"It ain't that we're hard-hearted," the marshal said. "But I reckon you can tell yourself how it is."

"Sho," the other said. "We'll take out soon as Dewey Dell comes back. She went to deliver a package."

So they stood there with the folks backed off with handkerchiefs to their faces, until in a minute the girl came up with that newspaper package.

"Come on," the one with the cement said, "we've lost too much time." So they got in the wagon and went on. And when I went to supper it still seemed like I could smell it. And the next day I met the marshal and I began to sniff and said,

"Smell anything?"

"I reckon they're in Jefferson by now," he said.

"Or in jail. Well, thank the Lord it's not our jail."

"That's a fact," he said.

*Darl*

"**H**ERE'S a place," pa says. He pulls the team up and sits looking at the house. "We could get some water over yonder."

"All right," I say. "You'll have to borrow a bucket from them, Dewey Dell."

"God knows," pa says. "I wouldn't be beholden, God knows."

"If you see a good-sized can, you might bring it," I say. Dewey Dell gets down from the wagon, carrying the package. "You had more trouble than you expected, selling those cakes in Mottson." I say. How do our lives ravel out into the no-wind, no-sound, the weary gestures wearily recapitulant: echoes of old compulsions with no-hand on no-strings: in sunset we fall into furious attitudes, dead gestures of dolls. Cash broke his leg and now the sawdust is running out. He is bleeding to death is Cash.

"I wouldn't be beholden," pa says. "God knows."

"Then make some water yourself," I say. "We can use Cash's hat."

When Dewey Dell comes back the man comes with her. Then he stops and she comes on and he stands there and after a while he goes back to the house and stands on the porch, watching us.

"We better not try to lift him down," pa says. "We can fix it here."

"Do you want to be lifted down, Cash?" I say.

"Won't we get to Jefferson to-morrow?" he says. He is watching us, his eyes interrogatory, intent, and sad. "I can last it out."

"It'll be easier on you," pa says. "It'll keep it from rubbing together."

"I can last it," Cash says. "We'll lose time stopping."

"We done bought the cement, now," pa says.

"I could last it," Cash says. "It ain't but one more day. It don't bother to speak of." He looks at us, his eyes wide in his thin grey face, questioning. "It sets up so," he says.

"We done bought it now," pa says.

I mix the cement in the can, stirring the slow water into the pale-green thick coils. I bring the can to the wagon where Cash can see. He lies on his back, his thin profile in silhouette, ascetic



and profound against the sky. "Does that look about right?" I say.

"You don't want too much water, or it won't work right," he says.

"Is this too much?"

"Maybe if you could get a little sand," he says. "It ain't but one more day," he says. "It don't bother me none."

Vardaman goes back down the road to where we crossed the branch and returns with sand. He pours it slowly into the thick coiling in the can. I go to the wagon again.

"Does that look all right?"

"Yes," Cash says. "I could have lasted. It don't bother me none."

We loosen the splints and pour the cement over his leg, slow.

"Watch out for it," Cash says. "Don't get none on it if you can help."

"Yes," I say. Dewey Dell tears a piece of paper from the package and wipes the cement from the top of it as it drips from Cash's leg.

"How does that feel?"

"It feels fine," he says. "It's cold. It feels fine."

"If it'll just help you," pa says. "I asks your forgiveness. I never foreseen it no more than you."

"It feels fine," Cash says.

If you could just ravel out into time. That would be nice. It would be nice if you could just ravel out into time.

We replace the splints, the cords, drawing them tight, the cement in thick pale green slow surges among the cords, Cash watching us quietly with that profound questioning look.

"That'll steady it," I say.

"Ay," Cash says. "I'm obliged."

Then we all turn on the wagon and watch him. He is coming up the road behind us, wooden-backed, wooden-faced, moving only from his hips down. He comes up without a word, with his pale rigid eyes in his high sullen face, and gets into the wagon.

"Here's a hill," pa says. "I reckon you'll have to get out and walk."

*Vardaman*

DARL and Jewel and Dewey Dell and I are walking up the hill behind the wagon. Jewel came back. He came up the road and got into the wagon. He was walking. Jewel hasn't got a horse any more. Jewel is my brother. Cash is my brother. Cash has a broken leg. We fixed Cash's leg so it doesn't hurt. Cash is my brother. Jewel is my brother too, but he hasn't got a broken leg.

Now there are five of them, tall in little tall black circles.

"Where do they stay at night, Darl?" I say. "When we stop at night in the barn, where do they stay?"

The hill goes off into the sky. Then the sun comes up from behind the hill and the mules and the wagon and pa walk on the sun. You cannot watch them, walking slow on the sun. In Jefferson it is red on the track behind the glass. The track goes shining round and round. Dewey Dell says so.

To-night I am going to see where they stay while we are in the barn.

*Darl*

"JEWEL," I say, "whose son are you?"

The breeze was setting up from the barn, so we put her under the apple tree, where the moonlight can dapple the apple tree upon the long slumbering flanks within which now and then she talks in little trickling bursts of secret and murmurous bubbling. I took Vardaman to listen. When we came up the cat leaped down from it and flicked away with silver claw and silver eye into the shadow.

"Your mother was a horse, but who was your father, Jewel?"

"You goddamn lying son of a bitch."

"Don't call me that," I say.

"You goddamn lying son of a bitch."

"Don't you call me that, Jewel." In the tall moonlight his eyes look like spots of white paper pasted on a high small football.

After supper Cash began to sweat a little. "It's getting a little hot," he said. "It was the sun shining on it all day, I reckon."

"You want some water poured on it?" we say. "Maybe that will ease it some."

"I'd be obliged," Cash said. "It was the sun shining on it, I reckon. I ought to thought and kept it covered."

"We ought to thought," we said. "You couldn't have suspicioned."

"I never noticed it getting hot," Cash said. "I ought to minded it."

So we poured the water over it. His leg and foot below the cement looked like they had been boiled. "Does that feel better?" we said.

"I'm obliged," Cash said. "It feels fine."

Dewey Dell wipes his face with the hem of her dress.

"See if you can get some sleep," we say.

"Sho," Cash says. "I'm right obliged. It feels fine now."

*Jewel, I say, Who was your father, Jewel?*

*Goddamn you. Goddamn you.*

### *Vardaman*

SHE was under the apple tree and Darl and I go across the moon and the cat jumps down and runs and we can hear her inside the wood.

"Hear?" Darl says. "Put your ear close."

I put my ear close and I can hear her. Only I can't tell what she is saying.

"What is she saying, Darl?" I say. "Who is she talking to?"

"She's talking to God," Darl says. "She is calling on Him to help her."

"What does she want Him to do?" I say.

"She wants Him to hide her away from the sight of man," Darl says.

"Why does she want to hide her away from the sight of man, Darl?"

"So she can lay down her life," Darl says.

"Why does she want to lay down her life, Darl?"

"Listen," Darl says. We hear her. We hear her turn over on her side. "Listen," Darl says.

"She's turned over," I say. "She's looking at me through the wood."

"Yes," Darl says.

"How can she see through the wood, Darl?"

"Come," Darl says. "We must let her be quiet. Come."

"She can't see out there, because the holes are in the top," I say. "How can she see, Darl?"

"Let's go see about Cash," Darl says.

*And I saw something Dewey Dell told me not to tell nobody.*

Cash is sick in his leg. We fixed his leg this afternoon, but he is sick in it again, lying on the bed. We pour water on his leg and then he feels fine.

"I feel fine," Cash says. "I'm obliged to you."

"Try to get some sleep," we say.

"I feel fine," Cash says. "I'm obliged to you."

*And I saw something Dewey Dell told me not to tell nobody. It is not about pa and it is not about Cash and it is not about Jewel and it is not about Dewey Dell and it is not about me.*

Dewey Dell and I are going to sleep on the pallet. It is on the back porch, where we can see the barn, and the moon shines on half of the pallet and we will lie half in the white and half in the black, with the moonlight on our legs. And then I am going to see where they stay at night while we are in the barn. We are not in the barn to-night but I can see the barn and so I am going to find where they stay at night.

We lie on the pallet, with our legs in the moon.

"Look," I say, "my legs look black. Your legs look black, too."

"Go to sleep," Dewey Dell says.

Jefferson is a far piece.

"Dewey Dell."

"If it's not Christmas now, how will it be there?"

It goes round and round on the shining track. Then the track goes shining round and round.

"Will what be there?"

"That train. In the window."

"You go to sleep. You can see to-morrow if it's there."

Maybe Santa Claus won't know they are town boys.

"Dewey Dell."

"You go to sleep. He ain't going to let none of them town boys have it."

It was behind the window, red on the track, and the track shining round and round. It made my heart hurt. And then it was pa and Jewel and Darl and Mr. Gillespie's boy. Mr. Gillespie's boy's legs come down under his nightshirt. When he goes into the moon, his legs fuzz. They go on around the house toward the apple tree.

"What are they going to do, Dewey Dell?"

They went around the house toward the apple tree.

"I can smell her," I say. "Can you smell her, too?"

"Hush," Dewey Dell says. "The wind's changed. Go to sleep."

And so I am going to know where they stay at night soon. They come around the house, going across the yard in the moon, carrying her on their shoulders. They carry her down to the barn, the moon shining flat and quiet on her. Then they come back and go into the house again. While they were in the moon, Mr. Gillespie's boy's legs fuzzed. And then I waited and I said Dewey Dell? and then I waited and then I went to find where they stay at night and I saw something that Dewey Dell told me not to tell nobody.

### *Darl*

AGAINST the dark doorway he seems to materialize out of darkness, lean as a race-horse in his underclothes in the beginning of the glare. He leaps to the ground with on his face an expression of furious unbelief. He has seen me without even turning his head or his eyes in which the glare swims like two small torches. "Come on," he says, leaping down the slope toward the barn.

For an instant longer he runs silver in the moonlight, then he springs out like a flat figure cut cleanly from tin against an abrupt and soundless explosion as the whole loft of the barn takes fire at once, as though it had been stuffed with powder. The front, the conical façade with the square orifice of doorway broken only by the square squat shape of the coffin on the saw-horses like a cubistic bug, comes into relief. Behind me pa and

Gillespie and Mack and Dewey Dell and Vardaman emerge from the house.

He pauses at the coffin, stooping, looking at me, his face furious. Overhead the flames sound like thunder; across us rushes a cool draught: there is no heat in it at all yet, and a handful of chaff lifts suddenly and sucks swiftly along the stalls where a horse is screaming. "Quick," I say; "the horses."

He glares a moment longer at me, then at the roof overhead, then he leaps toward the stall where the horse screams. It plunges and kicks, the sound of the crashing blows sucking up into the sound of the flames. They sound like an interminable train crossing an endless trestle. Gillespie and Mack pass me, in knee-length nightshirts, shouting, their voices thin and high and meaningless and at the same time profoundly wild and sad: "... cow ... stall ..." Gillespie's nightshirt rushes ahead of him on the draft, ballooning about his hairy thighs.

The stall door has swung shut. Jewel thrusts it back with his buttocks and he appears, his back arched, the muscles ridged through his garments as he drags the horse out by its head. In the glare its eyes roll with soft, fleet, wild opaline fire; its muscles bunch and run as it flings its head about, lifting Jewel clear of the ground. He drags it on, slowly, terrifically; again he gives me across his shoulder a single glare furious and brief. Even when they are clear of the barn the horse continues to fight and lash backward toward the doorway until Gillespie passes me, stark naked, his nightshirt wrapped about the mule's head, and beats the maddened horse on out of the door.

Jewel returns, running; again he looks down at the coffin. But he comes on. "Where's cow?" he cries, passing me. I follow him. In the stall Mack is struggling with the other mule. When its head turns into the glare I can see the wild rolling of its eye too, but it makes no sound. It just stands there, watching Mack over its shoulder, swinging its hindquarters toward him whenever he approaches. He looks back at us, his eyes and mouth three round holes in his face on which the freckles look like English peas on a plate. His voice is thin, high, far away.

"I can't do nothing. . . ." It is as though the sound had been swept from his lips and up and away, speaking back to us from an immense distance of exhaustion. Jewel slides past us; the mule whirls and lashes out, but he has already gained its head. I lean to Mack's ear:

"Nightshirt. Around his head."

Mack stares at me. Then he rips the nightshirt off and flings it over the mule's head, and it becomes docile at once. Jewel is yelling at him: "Cow? Cow?"

"Back," Mack cries. "Last stall."

The cow watches us as we enter. She is backed into the corner, head lowered, still chewing though rapidly. But she makes no move. Jewel has paused, looking up, and suddenly we watch the entire floor to the loft dissolve. It just turns to fire; a faint litter of sparks rains down. He glances about. Back under the trough is a three-legged milking-stool. He catches it up and swings it into the planking of the rear wall. He splinters a plank, then another, a third; we tear the fragments away. While we are stooping at the opening something charges into us from behind. It is the cow; with a single whistling breath she rushes between us and through the gap and into the outer glare, her tail erect and rigid as a broom nailed upright to the end of her spire.

Jewel turns back into the barn. "Here," I say; "Jewel!" I grasp at him; he strikes my hand down. "You fool," I say, "don't you see you can't make it back yonder?" The hall-way looks like a searchlight turned into rain. "Come on," I say, "around this way."

When we are through the gap he begins to run. "Jewel," I say, running. He darts around the corner. When I reach it he has almost reached the next one, running against the glare like that figure cut from tin. Pa and Gillespie and Mack are some distance away, watching the barn, pink against the darkness where for the time the moonlight has been vanquished. "Catch him!" I cry; "stop him!"

When I reach the front, he is struggling with Gillespie; the one lean in underclothes, the other stark naked. They are like two figures in a Greek frieze, isolated out of all reality by the red glare. Before I can reach them he has struck Gillespie to the ground and turned and run back into the barn.

The sound of it has become quite peaceful now, like the sound of the river did. We watch through the dissolving proscenium of the doorway as Jewel runs crouching to the far end of the coffin and stoops to it. For an instant he looks up and out at us through the rain of burning hay like a portière of flaming heads, and I can see his mouth shape as he calls my name.

"Jewel!" Dewey Dell cries; "Jewel!" It seems to me that I

now hear the accumulation of her voice through the last five minutes, and I hear her scuffling and struggling as pa and Mack hold her, screaming, "Jewel! Jewel!" But he is no longer looking at us. We see his shoulders strain as he up-ends the coffin and slides it single-handed from the saw-horses. It looms unbelievably tall, hiding him: I would not have believed that Addie Bundren would have needed that much room to lie comfortable in; for another instant it stands upright while the sparks rain on it in scattering bursts as though they engendered other sparks from the contact. Then it topples forward, gaining momentum, revealing Jewel and the sparks raining on him too in engendering gusts, so that he appears to be enclosed in a thin nimbus of fire. Without stopping it over-ends and rears again, pauses, then crashes slowly forward and through the curtain. This time Jewel is riding upon it, clinging to it, until it crashes down and flings him forward and clear and Mack leaps forward into a thin smell of scorching meat and slaps at the widening crimson-edged holes that bloom like flowers in his undershirt.

### *Vardaman*

*WHEN I went to find where they stay at night, I saw something.*  
They said, "Where is Darl? Where did Darl go?"

They carried her back under the apple tree.

The barn was still fed, but it wasn't a barn now. It was sunk down, and the red went swirling up. The barn went swirling up in little red pieces, against the sky and the stars so that the stars moved backward.

And then Cash was still awake. He turned his head from side to side, with sweat on his face.

"Do you want some more water on it, Cash?" Dewey Dell said.

Cash's leg and foot turned black. We held the lamp and looked at Cash's foot and leg where it was black.

"Your foot looks like a nigger's foot, Cash," I said.

"I reckon we'll have to bust it off," pa said.

"What in the tarnation you put it on there for?" Mr. Gillespie said.



"I thought it would steady it some," pa said. "I just aimed to help him."

They got the flat iron and the hammer. Dewey Dell held the lamp. They had to hit it hard. And then Cash went to sleep.

"He's asleep now," I said. "It can't hurt him while he's asleep."

It just cracked. It wouldn't come off.

"It'll take the hide, too," Mr. Gillespie said. "Why in the tarnation you put it on there? Didn't none of you think to grease his leg first?"

"I just aimed to help him," pa said. "It was Darl put it on."

"Where is Darl?" they said.

"Didn't none of you have more sense than that?" Mr. Gillespie said. "I'd 'a' thought he would, anyway."

Jewel was lying on his face. His back was red. Dewey Dell put the medicine on it. The medicine was made out of butter and soot, to draw out the fire. Then his back was black.

"Does it hurt, Jewel?" I said. "Your back looks like a nigger's, Jewel," I said. Cash's foot and leg looked like a nigger's. Then they broke it off. Cash's leg bled.

"You go on back and lay down," Dewey Dell said. "You ought to be asleep."

"Where is Darl?" they said.

He is out there under the apple tree with her, lying on her. He is there so the cat won't come back. I said, "Are you going to keep the cat away, Darl?"

The moonlight dappled on him too. On her it was still, but on Darl it dappled up and down.

"You needn't to cry," I said. "Jewel got her out. You needn't to cry, Darl."

The barn is still red. It used to be redder than this. Then it went swirling, making the stars run backward without falling. It hurt my heart like the rain did.

*When I went to find where they stay at night, I saw something that Dewey Dell says I mustn't never tell nobody.*

*Darl*

WE have been passing the signs for some time now: the drug-stores, the clothing stores, the patent medicine and the garages and cafés, and the mile-boards diminishing, becoming more starkly re-accruent: 3 mi. 2 mi. From the crest of a hill, as we get into the wagon again, we can see the smoke low and flat, seemingly unmoving in the unwinded afternoon.

"Is that it, Darl?" Vardaman says. "Is that Jefferson?" He too has lost flesh; like ours, his face has an expression strained, dreamy, and gaunt.

"Yes," I say. He lifts his head and looks at the sky. High against it they hang in narrowing circles, like the smoke, with an outward semblance of form and purpose, but with no inference of motion, progress or retrograde. We mount the wagon again where Cash lies on the box, the jagged shards of cement cracked about his leg. The shabby mules droop rattling and clanking down the hill.

"We'll have to take him to the doctor," pa says. "I reckon it ain't no way around it." The back of Jewel's shirt, where it touches him, stains slow and black with grease. Life was created in the valleys. It blew up on to the hills on the old terrors, the old lusts, the old despairs. That's why you must walk up the hills so you can ride down.

Dewey Dell sits on the seat, the newspaper package on her lap. When we reach the foot of the hill where the road flattens between close walls of trees, she begins to look about quietly from one side of the road to the other. At last she says,

"I got to stop."

Pa looks at her, his shabby profile that of anticipant and disgruntled annoyance. He does not check the team. "What for?"

"I got to go to the bushes," Dewey Dell says.

Pa does not check the team. "Can't you wait till we get to town? It ain't over a mile now."

"Stop," Dewey Dell says. "I got to go to the bushes."

Pa stops in the middle of the road and we watch Dewey Dell descend, carrying the package. She does not look back.

"Why not leave your cakes here?" I say. "We'll watch them."

She descends steadily, not looking at us.

"How would she know where to go to if she waited till we get to town?" Vardaman says. "Where would you go to do it in town, Dewey Dell?"

She lifts the package down and turns and disappears among the trees and undergrowth.

"Don't be no longer than you can help," pa says. "We ain't got no time to waste." She does not answer. After a while we cannot hear her even. "We ought to done like Armstid and Gillespie said and sent word to town and had it dug and ready," he said.

"Why didn't you?" I say. "You could have telephoned."

"What for?" Jewel says. "Who the hell can't dig a hole in the ground?"

A car comes over the hill. It begins to sound the horn, slowing. It runs along the roadside in low gear, the outside wheels in the ditch, and passes us and goes on. Vardaman watches it until it is out of sight.

"How far is it now, Darl?" he says.

"Not far," I say.

"We ought to done it," pa says. "I just never wanted to be beholden to none except her flesh and blood."

"Who the hell can't dig a damn hole in the ground?" Jewel says.

"It ain't respectful, talking that way about her grave," pa says. "You all don't know what it is. You never pure loved her, none of you." Jewel does not answer. He sits a little stiffly erect, his body arched away from his shirt. His high-coloured jaw juts.

Dewey Dell returns. We watch her emerge from the bushes, carrying the package, and climb into the wagon. She now wears her Sunday dress, her beads, her shoes and stockings.

"I thought I told you to leave them clothes to home," pa says. She does not answer, does not look at us. She sits the package in the wagon and gets in. The wagon moves on.

"How many more hills now, Darl?" Vardaman says.

"Just one," I say. "The next one goes right up into town."

This hill is red sand, bordered on either hand by negro cabins; against the sky ahead the massed telephone lines run, and the clock on the courthouse lifts among the trees. In the sand the wheels whisper, as though the very earth would hush our entry. We descend as the hill commences to rise.

We follow the wagon, the whispering wheels, passing the cabins where faces come suddenly to the doors, white-eyed. We hear sudden voices, ejaculant. Jewel has been looking from side to side; now his head turns forward and I can see his ears taking on a still deeper tone of furious red. Three negroes walk beside the road ahead of us; ten feet ahead of them a white man walks. When we pass the negroes their heads turn suddenly with that expression of shock and instinctive outrage. "Great God," one says; "what they got in that wagon?"

Jewel whirls. "Son of a bitches," he says. As he does so he is abreast of the white man, who has paused. It is as though Jewel had gone blind for the moment, for it is the white man toward whom he whirls.

"Darl!" Cash says from the wagon. I grasp at Jewel. The white man has fallen back a pace, his face still slack-jawed; then his jaw tightens, claps to. Jewel leans above him, his jaw muscles gone white.

"What did you say?" he says.

"Here," I say. "He don't mean anything, mister. Jewel," I say. When I touch him he swings at the man. I grasp his arm; we struggle. Jewel has never looked at me. He is trying to free his arm. When I see the man again he has an open knife in his hand.

"Hold up, mister," I say; "I've got him. Jewel," I say.

"Thinks because he's a goddam town fellow," Jewel says, panting, wrenching at me. "Son of a bitch," he says.

The man moves. He begins to edge around me, watching Jewel, the knife low against his flank. "Can't no man call me that," he says. Pa has got down, and Dewey Dell is holding Jewel, pushing at him. I release him and face the man.

"Wait," I say. "He don't mean nothing. He's sick; got burned in a fire last night, and he ain't himself."

"Fire or no fire," the man says, "can't no man call me that."

"He thought you said something to him," I say.

"I never said nothing to him. I never see him before."

"'Fore God," pa says; "'fore God."

"I know," I say. "He never meant anything. He'll take it back."

"Let him take it back, then."

"Put up your knife, and he will."

The man looks at me. He looks at Jewel. Jewel is quiet now.

"Put up your knife," I say.

The man shuts the knife.

"'Fore God," pa says. "'Fore God."

"Tell him you didn't mean anything, Jewel," I say.

"I thought he said something," Jewel says. "Just because he's——"

"Hush," I say. "Tell him you didn't mean it."

"I didn't mean it," Jewel says.

"He better not," the man says. "Calling me a——"

"Do you think he's afraid to call you that?" I say.

The man looks at me. "I never said that," he said.

"Don't think it, neither," Jewel says.

"Shut up," I say. "Come on. Drive on, pa."

The wagon moves. The man stands watching us. Jewel does not look back. "Jewel would 'a' whipped him," Vardaman says.

We approach the crest, where the street runs. where cars go back and forth; the mules haul the wagon up and on to the crest and the street. Pa stops them. The street runs on ahead, where the square opens and the monument stands before the courthouse. We mount again while the heads turn with that expression which we know; save Jewel. He does not get on, even though the wagon has started again. "Get in, Jewel," I say. "Come on. Let's get away from here." But he does not get in. Instead he sets his foot on the turning hub of the rear wheel, one hand grasping the stanchion, and with the hub turning smoothly under his sole he lifts the other foot and squats there, staring straight ahead, motionless, lean, wooden-backed, as though carved squatting out of the lean wood.

### *Cash*

IT wasn't nothing else to do. It was either send him to Jackson, or have Gillespie sue us, because he knowed some way that Darl set fire to it. I don't know how he knowed, but he did. Vardaman see him do it, but he swore he never told nobody but Dewey Dell and that she told him not to tell nobody. But Gillespie knowed it. But he would 'a' suspicioned it sooner or later.

He could have done it that night just watching the way Darl acted.

And so pa said, "I reckon there ain't nothing else to do," and Jewel said,

"You want to fix him now?"

"Fix him?" pa said.

"Catch him and tie him up," Jewel said. "Goddam it, do you want to wait until he sets fire to the goddam team and wagon?"

But there wasn't no use in that. "There ain't no use in that," I said. "We can wait till she is underground." A fellow that's going to spend the rest of his life locked up, he ought to be let to have what pleasure he can have before he goes.

"I reckon he ought to be there," pa says. "God knows, it's a trial on me. Seems like it ain't no end to bad luck when once it starts."

Sometimes I ain't so sho who's got ere a right to say when a man is crazy and when he ain't. Sometimes I think it ain't none of us pure crazy and ain't none of us pure sane until the balance of us talks him that-a-way. It's like it ain't so much what a fellow does, but it's the way the majority of folks is looking at him when he does it.

Because Jewel is too hard on him. Of course it was Jewel's horse was traded to get her that nigh to town, and in a sense it was the value of his horse Darl tried to burn up. But I thought more than once before we crossed the river and after, how it would be God's blessing if He did take her outen our hands and get shut of her in some clean way, and it seemed to me that when Jewel worked so to get her outen the river, he was going against God in a way, and then when Darl seen that it looked like one of us would have to do something, I can almost believe he done right in a way. But I don't reckon nothing excuses setting fire to a man's barn and endangering his stock and destroying his property. That's how I reckon a man is crazy. That's how he can't see eye to eye with other folks. And I reckon they ain't nothing else to do with him but what the most folks says is right.

But it's a shame, in a way. Folks seems to get away from the olden right teaching that says to drive the nails down and trim the edges well always like it was for your own use and comfort you were making it. It's like some folks has the smooth, pretty boards to build a court-house with and others don't have no more than rough lumber fitten to build a chicken coop. But it's

better to build a tight chicken coop than a shoddy court-house, and when they both build shoddy or build well, neither because it's one or tother is going to make a man feel the better nor the worse.

So we went up the street, toward the square, and he said, "We better take Cash to the doctor first. We can leave him there and come back for him." That's it. It's because me and him was born close together, and it nigh ten years before Jewel and Dewey Dell and Vardaman begun to come along. I feel kin to them, all right, but I don't know. And me being the oldest, and thinking already the very thing that he done: I don't know.

Pa was looking at me, then at him, mumbling his mouth.

"Go on," I said. "We'll get it done first."

"She would want us all there," pa says.

"Let's take Cash to the doctor first," Darl said. "She'll wait. She's already waited nine days."

"You all don't know," pa says. "The somebody you was young with and you growed old in her and she growed old in you, seeing the old coming on and it was the one somebody you could hear say it don't matter and know it was the truth outen the hard world and all a man's grief and trials. You all don't know."

"We got the digging to do, too," I said.

"Armstid and Gillespie both told you to send word ahead," Darl said. "Don't you want to go to Peabody's now, Cash?"

"Go on," I said. "It feels right easy now. It's best to get things done in the right place."

"If it was just dug," pa says. "We forgot our spade, too."

"Yes," Darl said. "I'll go to the hardware store. We'll have to buy one."

"It'll cost money," pa says.

"Do you begrudge her it?" Darl says.

"Go and get a spade," Jewel said. "Here, give me the money."

But pa didn't stop. "I reckon we can get a spade," he said. "I reckon there are Christians here." So Darl set still and we went on, with Jewel squatting on the tail gate, watching the back of Darl's head. He looked like one of these bull-dogs, one of these dogs that don't bark none, squatting against the rope, watching the thing he was waiting to jump at.

He set that way all the time we was in front of Mrs. Bundren's house, hearing the music, watching the back of Darl's head with them hard white eyes of hisn.

The music was playing in the house. It was one of them graphophones. It was natural as a music-band.

"Do you want to go to Peabody's?" Darl said. "They can wait here and tell pa, and I'll drive you to Peabody's and come back for them."

"No," I said. It was better to get her underground, now we was this close, just waiting until pa borrowed the shovel. He drove along the street until we could hear the music.

"Maybe they got one here," he said. He pulled up at Mrs. Bundren's. It was like he knowed. Sometimes I think that if a working man could see work as far ahead as a lazy man can see laziness. So he stopped there like he knowed, before that little new house, where the music was. We waited there, hearing it. I believe I could have dickered Suratt down to five dollars on that one of his. It's a comfortable thing, music is. "Maybe they got one here," pa says.

"You want Jewel to go," Darl says, "or do you reckon I better?"

"I reckon I better," pa says. He got down and went up the path and around the house to the back. The music stopped, then it started again.

"He'll get it, too," Darl said.

"Ay," I said. It was just like he knowed, like he could see through the walls and into the next ten minutes.

Only it was more than ten minutes. The music stopped and never commenced again for a good spell, where her and pa was talking at the back. We waited in the wagon.

"You let me take you back to Peabody's," Darl said.

"No," I said. "We'll get her underground."

"If he ever gets back," Jewel said. He began to cuss. He started to get down from the wagon. "I'm going," he said.

Then we saw pa coming back. He had two spades, coming around the house. He laid them in the wagon and got in and we went on. The music never started again. Pa was looking back at the house. He kind of lifted his hand a little and I saw the shade pulled back a little at the window and her face in it.

But the curiousest thing was Dewey Dell. It surprised me. I see all the while how folks could say he was queer, but that was the very reason couldn't nobody hold it personal. It was like he was outside of it too, same as you, and getting mad as it would be kind of like getting mad at a mud-puddle that splashed you



when you stepped in it. And then I always kind of had a idea that him and Dewey Dell kind of knowed things betwixt them. If I'd 'a' said it was ere a one of us she liked better than ere a other, I'd 'a' said it was Darl. But when we got it filled and covered and drove out the gate and turned into the lane where them fellows was waiting, when they come out and come on him and he jerked back, it was Dewey Dell that was on him before even Jewel could get at him. And then I believed I knowed how Gillespie knowed about how his barn taken fire.

She hadn't said a word, hadn't even looked at him, but when them fellows told him what they wanted and that they had come to get him and he throwed back, she jumped on him like a wild cat so that one of the fellows had to quit and hold her and her scratching and clawing at him like a wild cat, while the other one and pa and Jewel throwed Darl down and held him lying on his back, looking up at me.

"I thought you would have told me," he said. "I never thought you wouldn't have."

"Darl," I said. But he fought again, him and Jewel and the fellow, and the other one holding Dewey Dell and Vardaman yelling and Jewel saying,

"Kill him. Kill the son of a bitch."

It was bad so. It was bad. A fellow can't get away from a shoddy job. He can't do it. I tried to tell him, but he just said, "I thought you'd 'a' told me. It's not that I," he said, then he began to laugh. The other fellow pulled Jewel off of him and he sat there on the ground, laughing.

I tried to tell him. If I could have just moved, even set up. But I tried to tell him and he quit laughing, looking up at me.

"Do you want me to go?" he said.

"It'll be better for you," I said. "Down there it'll be quiet, with none of the bothering and such. It'll be better for you, Darl," I said.

"Better," he said. He began to laugh again. "Better," he said. He couldn't hardly say it for laughing. He sat on the ground and us watching him, laughing and laughing. It was bad. It was bad so. I be durn if I could see anything to laugh at. Because there just ain't nothing justifies the deliberate destruction of what a man has built with his own sweat and stored the fruit of his sweat into.

But I ain't so sho that ere a man has the right to say what is

crazy and what ain't. It's like there was a fellow in every man that's done a-past the sanity or the insanity, that watches the sane and the insane doings of that man with the same horror and the same astonishment.

### *Peabody*

I SAID, "I reckon a man in a tight might let Bill Varner patch him up like a damn mule, but I be damned if the man that'd let Anse Bundren treat him with raw cement ain't got more spare legs than I have."

"They just aimed to ease hit some," he said.

"Aimed, hell," I said. "What in hell did Armstid mean by even letting them put you on that wagon again?"

"Hit was gittin' right noticeable," he said. "We never had time to wait." I just looked at him. "Hit never bothered me none," he said.

"Don't you lie there and try to tell me you rode six days on a wagon without springs, with a broken leg and it never bothered you."

"I never bothered me much," he said.

"You mean, it never bothered Anse much," I said. "No more than it bothered him to throw that poor devil down in the public street and handcuff him like a damn murderer. Don't tell me. And don't tell me it ain't going to bother you to lose sixty-odd square inches of skin to get that concrete off. And don't tell me it ain't going to bother you to have to limp around on one short leg for the balance of your life—if you walk at all again. Concrete," I said. "God Amighty, why didn't Anse carry you to the nearest sawmill and stick your leg in the saw? That would have cured it. Then you all could have stuck his head into the saw and cured a whole family. . . . Where is Anse, anyway? What's he up to now?"

"He's takin' back them spades he borrowed," he said.

"That's right," I said. "Of course he'd have to borrow a spade to bury his wife with. Unless he could borrow a hole in the ground. Too bad you all didn't put him in it too. . . . Does that hurt?"

"Not to speak of," he said, and the sweat big as marbles running down his face and his face about the colour of blotting-paper.

"Course not," I said. "About next summer you can hobble around fine on this leg. Then it won't bother you, not to speak of . . . If you had anything you could call luck, you might say it was lucky this is the same leg you broke before," I said.

"Hit's what paw says," he said.

### *MacGowan*

IT happened I am back of the prescription case, pouring up some chocolate sauce, when Jody comes back and says, "Say, Skeet, there's a woman up front that wants to see the doctor and when I said What doctor you want to see, she said she want to see the doctor that works here and when I said There ain't any doctor works here, she just stood there, looking back this way."

"What kind of a woman is it?" I says. "Tell her to go upstairs to Alford's office."

"Country woman," he says.

"Send her to the court-house," I says. "Tell her all the doctors have gone to Memphis to a Barbers' Convention."

"All right," he says, going away. "She looks pretty good for a country girl," he says.

"Wait," I says. He waited and I went and peeped through the crack. But I couldn't tell nothing except she had a good leg against the light. "Is she young, you say?" I says.

"She looks like a pretty hot mamma, for a country girl," he says.

"Take this," I says, giving him the chocolate. I took off my apron and went up there. She looked pretty good. One of them black-eyed ones that look like she'd as soon put a knife in you as not if you two-timed her. She looked pretty good. There wasn't nobody else in the store; it was dinner-time.

"What can I do for you?" I says.

"Are you the doctor?" she says.

"Sure," I says. She quit looking at me and was kind of looking around.

"Can we go back yonder?" she says.

It was just a quarter-past twelve, but I went and told Jody to kind of watch out and whistle if the old man come in sight, because he never got back before one.

"You better lay off of that," Jody says. "He'll fire your stern out of here so quick you can't wink."

"He don't never get back before one," I says. "You can see him go into the post-office. You keep your eye peeled, now, and give me a whistle."

"What you going to do?" he says.

"You keep your eye out. I'll tell you later."

"Ain't you going to give me no seconds on it?" he says.

"What the hell do you think this is?" I says; "a stud-farm? You watch out for him. I'm going into conference."

So I go on to the back. I stopped at the glass and smoothed my hair, then I went behind the prescription case where she was waiting. She is looking at the medicine cabinet, then she looks at me.

"Now, madam," I says; "what is your trouble?"

"It's the female trouble," she says, watching me. "I got the money," she says.

"Ah," I says. "Have you got female troubles or do you want female troubles? If so, you come to the right doctor." Them country people. Half the time they don't know what they want, and the balance of the time they can't tell it to you. The clock said twenty past twelve.

"No," she says.

"No which?" I says.

"I ain't had it," she says. "That's it." She looked at me. "I got the money," she says.

So I knew what she was talking about.

"Oh," I says. "You got something in your belly you wish you didn't have." She looks at me. "You wish you had a little more or a little less, huh?"

"I got the money," she says. "He said I could git something at the drug-store for hit."

"Who said so?" I says.

"He did," she says, looking at me.

"You don't want to call no names," I says. "The one that put the acorn in your belly? He the one that told you?" She don't say nothing. "You ain't married, are you?" I says. I

never saw no ring. But like as not, they ain't heard yet out there that they use rings.

"I got the money," she says. She showed it to me, tied up in her handkerchief: a ten spot.

"I'll swear you have," I says. "He give it to you?"

"Yes," she says.

"Which one?" I says. She looks at me. "Which one of them give it to you?"

"It ain't but one," she says. She looks at me.

"Go on," I says. She don't say nothing. The trouble about the cellar is, it ain't but one way out and that's back up the inside stairs. The clock says twenty-five to one. "A pretty girl like you," I says.

She looks at me. She begins to tie the money back up in the handkerchief. "Excuse me a minute," I says. I go around the prescription case. "Did you hear about that fellow sprained his car?" I says. "After that he couldn't even hear a belch."

"You better get her out from back there before the old man comes," Jody says.

"If you'll stay up there in front where he pays you to stay, he won't catch nobody but me," I says.

He goes on, slow, toward the front. "What you doing to her, Skeet?" he says.

"I can't tell you," I says. "It wouldn't be ethical. You go on up there and watch."

"Say, Skeet," he says.

"Ah, go on," I says. "I ain't doing nothing but filling a prescription."

"He may not do nothing about that woman back there, but if he finds you monkeying with that prescription case, he'll kick your stern clean down them cellar stairs."

"My stern has been kicked by bigger bastards than him," I says. "Go back and watch out for him, now."

So I come back. The clock said fifteen to one. She is tying the money in the handkerchief. "You ain't the doctor," she says.

"Sure I am," I says. She watches me. "Is it because I look too young, or am I too handsome?" I says. "We used to have a bunch of old water-jointed doctors here," I says; "Jefferson used to be a kind of Old Doctors' Home for them. But business started falling off and folks stayed so well until one day they

found out that the women wouldn't never get sick at all. So they run all the old doctors out and got us young good-looking ones that the women would like and then the women begun to get sick again and so business picked up. They're doing that all over the country. Hadn't you heard about it? Maybe it's because you ain't never needed a doctor."

"I need one now," she says.

"And you come to the right one," I says. "I already told you that."

"Have you got something for it?" she says. "I got the money."

"Well," I says, "of course a doctor has to learn all sorts of things while he's learning to roll calomel; he can't help himself. But I don't know about your trouble."

"He told me I could get something. He told me I could get it at the drug-store."

"Did he tell you the name of it?" I says. "You better go back and ask him."

She quit looking at me, kind of turning the handkerchief in her hands. "I got to do something," she says.

"How bad do you want to do something?" I says. She looks at me. "Of course, a doctor learns all sorts of things folks don't think he knows. But he ain't supposed to tell all he knows. It's against the law."

Up front Jody says, "Skeet."

"Excuse me a minute," I says. I went up front. "Do you see him?" I says.

"Ain't you done yet?" he says. "Maybe you better come up here and watch and let me do that consulting."

"Maybe you'll lay a egg," I says. I come back. She is looking at me. "Of course you realize that I could be put in the penitentiary for doing what you want," I says. "I would lose my licence and then I'd have to go to work. You realize that?"

"I ain't got but ten dollars," she says. "I could bring the rest next month, maybe."

"Pooh," I says, "ten dollars? You see, I can't put no price on my knowledge and skill. Certainly not for no little paltry saw-buck."

She looks at me. She don't even blink. "What you want, then?"

The clock said four to one. So I decided I better get her out. "You guess three times and then I'll show you," I says.

She don't even blink her eyes. "I got to do something," she says. She looks behind her and around, then she looks toward the front. "Gimme the medicine first," she says.

"You mean, you're ready to right now?" I says. "Here?"

"Gimme the medicine first," she says.

So I took a graduated glass and kind of turned my back to her and picked out a bottle that looked all right, because a man that would keep poison setting around in a unlabelled bottle ought to be in jail, anyway. It smelled like turpentine. I poured some into the glass and give it to her. She smelled it, looking at me across the glass.

"Hit smells like turpentine," she says.

"Sure," I says. "That's just the beginning of the treatment. You come back at ten o'clock to-night and I'll give you the rest of it and perform the operation."

"Operation?" she says.

"It won't hurt you. You've had the same operation before. Ever hear about the hair of the dog?"

She looks at me. "Will it work?" she says.

"Sure it'll work. If you come back and get it."

So she drunk whatever it was without batting a eye, and went out. I went up front.

"Didn't you get it?" Jody says.

"Get what?" I says.

"Ah, come on," he says. "I ain't going to try to beat your time."

"Oh, her," I says. "She just wanted a little medicine. She's got a bad case of dysentery and she's a little ashamed about mentioning it with a stranger there."

It was my night, anyway, so I helped the old bastard check up and I got his hat on him and got him out of the store by eight-thirty. I went as far as the corner with him and watched him until he passed under two street lamps and went on out of sight. Then I come back to the store and waited until nine-thirty and turned out the front lights and locked the door and left just one light burning at the back, and I went back and put some talcum powder into six capsules and kind of cleared up the cellar and then I was all ready.

She come in just at ten, before the clock had done striking. I let her in and she come in, walking fast. I looked out the door, but there wasn't nobody but a boy in overalls sitting on the curb.

"You want something?" I says. He never said nothing, just looking at me. I locked the door and turned off the light and went on back. She was waiting. She didn't look at me now.

"Where is it?" she said.

I gave her the box of capsules. She held the box in her hand, looking at the capsules.

"Are you sure it'll work?" she says.

"Sure," I says. "When you take the rest of the treatment."

"Where do I take it?" she says.

"Down in the cellar," I says.

### *Vardaman*

NOW it is wider and lighter, but the stores are dark because they have all gone home. The stores are dark, but the lights pass on the windows when we pass. The lights are in the trees around the court-house. They roost in the trees, but the court-house is dark. The clock on it looks four ways, because it is not dark. The moon is not dark too. Not very dark. *Darl he went to Jackson is my brother Darl is my brother* Only it was over that way, shining on the track.

"Let's go that way, Dewey Dell," I say.

"What for?" Dewey Dell says. The track went shining around the window, it red on the track. But she said he would not sell it to the town boys. "But it will be there Christmas," Dewey Dell says. "You'll have to wait till then, when he brings it back."

*Darl went to Jackson. Lots of people didn't go to Jackson. Darl is my brother. My brother is going to Jackson*

While we walk the lights go around, roosting in the trees. On all sides it is the same. They go around the court-house and then you cannot see them. But you can see them in the black windows beyond. They have all gone home to bed except me and Dewey Dell.

*Going on the train to Jackson. My brother*

There is a light in the store, far back. In the window are two big glasses of soda-water, red and green. Two men could not drink them. Two mules could not. Two cows could not. *Darl*

A man comes to the door. He looks at Dewey Dell.



"You wait out here," Dewey Dell says.

"Why can't I come in?" I say. "I want to come in, too."

"You wait out here," she says.

"All right," I say.

Dewey Dell goes in.

*Darl is my brother. Darl went crazy*

The walk is harder than sitting on the ground. He is in the open door. He looks at me. "You want something?" he says. His head is slick. Jewel's head is slick sometimes. Cash's head is not slick. *Darl he went to Jackson my Brother Darl* In the street he ate a banana. *Wouldn't you rather have bananas? Dewey Dell said. You wait till Christmas. It'll be there then. Then you can see it. So we are going to have some bananas. We are going to have a bag full, me and Dewey Dell.* He locks the door. Dewey Dell is inside. Then the light winks out.

*He went to Jackson. He went crazy and went to Jackson both. Lots of people didn't go crazy. Pa and Cash and Jewel and Dewey Dell and me didn't go crazy. We never did go crazy. We didn't go to Jackson either. Darl*

I hear the cow a long time, clopping on the street. Then she comes into the square. She goes across the square, her head down clopping. She lows. There was nothing in the square before she lowed, but it wasn't empty. Now it is empty after she lowed. She goes on, clopping. She lows. *My brother is Darl. He went to Jackson on the train. He didn't go on the train to go crazy. He went crazy in our wagon. Darl* She had been in there a long time. And the cow is gone too. A long time. She has been in there longer than the cow was. But not as long as empty. *Darl is my brother. My brother Darl*

Dewey Dell comes out. She looks at me.

"Let's go around that way now," I say.

She looks at me. "It ain't going to work," she says. "That son of a bitch."

"What ain't going to work, Dewey Dell?"

"I just know it won't," she says. She is not looking at anything. "I just know it."

"Let's go that way," I say.

"We got to go back to the hotel. It's late. We got to slip back in."

"Can't we go by and see, anyway?"

"Hadn't you rather have bananas? Hadn't you rather?"

"All right." *My brother he went crazy and he went to Jackson too. Jackson is farther away than crazy.*

"It won't work," Dewey Dell says. "I just know it won't."

"What won't work?" I say. *He had to get on the train to go to Jackson. I have not been on the train, but Darl has been on the train. Darl. Darl is my brother. Darl. Darl*

### *Darl*

DARL has gone to Jackson. They put him on the train, laughing, down the long car laughing, the heads turning like the heads of owls when he passed. "What are you laughing at?" I said.

"Yes yes yes yes yes."

Two men put him on the train. They wore mis-matched coats, bulging behind over their right hip pockets. Their necks were shaved to a hair-line, as though the recent and simultaneous barbers had had a chalk-line like Cash's. "Is it the pistols you're laughing at?" I said. "Why do you laugh?" I said. "Is it because you hate the sound of laughing?"

They pulled two seats together so Darl could sit by the window to laugh. One of them sat beside him, the other sat on the seat facing him, riding backward. One of them had to ride backward because the state's money had a face to each backside and a backside to each face, and they are riding on the state's money which is incest. A nickel has a woman on one side and a buffalo on the other; two faces and no back. I don't know what that is. Darl had a little spy-glass he got in France at the war. In it it had a woman and a pig with two backs and no face. I know what that is. "Is that why you are laughing, Darl?"

"Yes yes yes yes yes."

The wagon stands on the square, hitched, the mules motionless, the reins wrapped about the seat-spring, the back of the wagon toward the court-house. It looks no different from a hundred other wagons there; Jewel standing beside it and looking up the street like any other man in town that day, yet there is something different, distinctive. There is about it that unmistakable air of

definite and imminent departure that trains have, perhaps due to the fact that Dewey Dell and Vardaman on the seat and Cash on a pallet in the wagon bed are eating bananas from a paper bag. "Is that why you are laughing, Darl?"

Darl is our brother, our brother Darl. Our brother Darl in a cage in Jackson where, his grimed hands lying light in the quiet interstices, looking out he foams.

"Yes yes yes yes yes yes yes."

### *Dewey Dell*

**W**HEN he saw the money I said, "It's not my money, it doesn't belong to me."

"Whose is it, then?"

"It's Cora Tull's money. It's Mrs. Tull's. I sold the cakes for it."

"Ten dollars for two cakes?"

"Don't you touch it. It's not mine."

"You never had them cakes. It's a lie. It was them Sunday clothes you had in that package."

"Don't you touch it! If you take it you are a thief."

"My own daughter accuses me of being a thief. My own daughter."

"Pa. Pa."

"I have fed you and sheltered you. I give you love and care, yet my own daughter, the daughter of my dead wife, calls me a thief over her mother's grave."

"It's not mine, I tell you. If it was, God knows you could have it."

"Where did you get ten dollars?"

"Pa. Pa."

"You won't tell me. Did you come by it so shameful you dare not?"

"It's not mine, I tell you. Can't you understand it's not mine?"

"It's not like I wouldn't pay it back. But she calls her own father a thief."

"I can't, I tell you. I tell you it's not my money. God knows you could have it."

"I wouldn't take it. My own born daughter that has et my food for seventeen years, begrudges me the loan of ten dollars."

"It's not mine. I can't."

"Whose is it, then?"

"It was give to me. To buy something with."

"To buy what with?"

"Pa. Pa."

"It's just a loan. God knows, I hate for my blooden children to reproach me. But I give them what was mine without stint. Cheerful I give them, without stint. And now they deny me. Addie. It was lucky for you you died, Addie."

"Pa. Pa."

"God knows it is."

He took the money and went out.

### *Cash*

SO when we stopped there to borrow the shovels we heard the Sgraphophone playing in the house, and so when we got done with the shovels pa says, "I reckon I better take them back."

So we went back to the house. "We better take Cash on to Peabody's," Jewel said.

"It won't take but a minute," pa said. He got down from the wagon. The music was not playing now.

"Let Vardaman do it," Jewel said. "He can do it in half the time you can. Or here, you let me——"

"I reckon I better do it," pa says. "Long as it was me that borrowed them."

So we set in the wagon, but the music wasn't playing now. I reckon it's a good thing we ain't got ere a one of them. I reckon I wouldn't never get no work done a-tall for listening to it. I don't know if a little music ain't about the nicest thing a fellow can have. Seems like when he comes in tired of a night, it ain't nothing could rest him like having a little music played and him resting. I have seen them that shuts up like a hand-grip, with

a handle and all, so a fellow can carry it with him wherever he wants.

"What you reckon he's doing?" Jewel says. "I could a toted them shovels back and forth ten times by now."

"Let him take his time," I said. "He ain't as spry as you, remember."

"Why didn't he let me take them back, then? We got to get your leg fixed up so we can start home to-morrow."

"We got plenty of time," I said. "I wonder what them machines costs on the instalment."

"Instalment of what?" Jewel said. "What you got to buy it with?"

"A fellow can't tell," I said. "I could 'a' bought that one from Suratt for five dollars, I believe."

And so pa come back and we went to Peabody's. While we was there pa said he was going to the barber-shop and get a shave. And so that night he said he had some business to tend to, kind of looking away from us while he said it, with his hair combed wet and slick and smelling sweet with perfume, but I said leave him be; I wouldn't mind hearing a little more of that music myself.

And so next morning he was gone again, then he come back and told us get hitched up and ready to take out and he would meet us and when they was gone he said,

"I don't reckon you got no more money."

"Peabody just give me enough to pay the hotel with," I said. "We don't need nothing else, do we?"

"No," pa said; "no. We don't need nothing." He stood there, not looking at me.

"If it is something we got to have, I reckon maybe Peabody," I said.

"No," he said; "it ain't nothing else. You all wait for me at the corner."

So Jewel got the team and come for me and they fixed me a pallet in the wagon and we drove across the square to the corner where pa said, and we was waiting there in the wagon, with Dewey Dell and Vardaman eating bananas, when we see them coming up the street. Pa was coming along with that kind of daresome and hangdog look all at once like when he has been up to something he knows ma ain't going to like, carrying a grip in his hand, and Jewel says,

"Who's that?"

Then we see it wasn't the grip that made him look different; it was his face, and Jewel says, "He got them teeth."

It was a fact. It made him look a foot taller, kind of holding his head up, hangdog and proud too, and then we see her behind him, carrying the other grip—a kind of duck-shaped woman all dressed up, with them kind of hard-looking pop eyes like she was daring ere a man to say nothing. And there we set watching them, with Dewey Dell's and Vardaman's mouth half open and half-et bananas in their hands and her coming around from behind pa, looking at us like she dared ere a man. And then I see that the grip she was carrying was one of them little graphophones. It was for a fact, all shut up as pretty as a picture, and every time a new record would come from the mail order and us setting in the house in the winter, listening to it, I would think what a shame Darl couldn't be to enjoy it too. But it is better so for him. This world is not his world; this life his life.

"It's Cash and Jewel and Vardaman and Dewey Dell," pa says, kind of hangdog and proud too, with his teeth and all, even if he wouldn't look at us. "Meet Mrs. Bundren," he says.

## THE BEAR

THERE was a man and a dog too this time. Two beasts, counting Old Ben, the bear, and two men, counting Boon Hogganbeck, in whom some of the same blood ran which ran in Sam Fathers, even though Boon's was a plebeian strain of it and only Sam and Old Ben and the mongrel Lion were taintless and incorruptible.

He was sixteen. For six years now he had been a man's hunter. For six years now he had heard the best of all talking. It was of the wilderness, the big woods, bigger and older than any recorded document:—of white man fatuous enough to believe he had bought any fragment of it, of Indian ruthless enough to pretend that any fragment of it had been his to convey; bigger than Major de Spain and the scrap he pretended to, knowing better; older than old Thomas Sutpen of whom Major de Spain had had it and who knew better; older even than old Ikkemotubbe, the Chickasaw chief, of whom old Sutpen had had it and who knew better in his turn. It was of the men, not white nor black nor red but men, hunters, with the will and hardihood to endure and the humility and skill to survive, and the dogs and the bear and deer juxtaposed and relieved against it, ordered and compelled by and within the wilderness in the ancient and unremitting contest according to the ancient and immitigable rules which voided all regrets and brooked no quarter;—the best game of all, the best of all breathing and for ever the best of all listening, the voices quiet and weighty and deliberate for retrospection and recollection and exactitude among the concrete trophies—the racked guns and the heads and skins—in the libraries of town houses or the offices of plantation houses or (and best of all) in the camps themselves where the intact and still-warm meat yet hung, the men who had slain it sitting before the burning logs on hearths when there were houses and hearths or about the smoky blazing of piled wood in front of stretched tarpaulins when there were not. There was always a bottle present so that it would seem to him that those fine fierce instants of heart and brain and courage and wiliness and speed were concentrated and distilled

into that brown liquor which not women, not boys and children, but only hunters drank, drinking not of the blood they spilled but some condensation of the wild immortal spirit, drinking it moderately, humbly even, not with the pagan's base and baseless hope of acquiring thereby the virtues of cunning and strength and speed but in salute to them. Thus it seemed to him on this December morning not only natural but actually fitting that this should have begun with whisky.

He realised later that it had begun long before that. It had already begun on that day when he first wrote his age in two ciphers and his cousin McCaslin brought him for the first time to the camp, the big woods, to earn for himself from the wilderness the name and state of hunter provided he in his turn were humble and enduring enough. He had already inherited then, without ever having seen it, the big old bear with one trap-ruined foot that in an area almost a hundred miles square had earned for himself a name, a definite designation like a living man:—the long legend of corn-cribs broken down and rifled, of shoats and grown pigs and even calves carried bodily into the woods and devoured and traps and deadfalls overthrown and dogs mangled and slain and shotgun and even rifle shots delivered at point-blank range yet with no more effect than so many peas blown through a tube by a child—a corridor of wreckage and destruction beginning back before the boy was born, through which sped, not fast but rather with the ruthless and irresistible deliberation of a locomotive, the shaggy tremendous shape. It ran in his knowledge before he ever saw it. It loomed and towered in his dreams before he even saw the unaxed woods where it left its crooked print, shaggy, tremendous, red-eyed, not malevolent but just big, too big for the dogs which tried to bay it, for the horses which tried to ride it down, for the men and the bullets they fired into it; too big for the very country which was its constricting scope. It was as if the boy had already divined what his senses and intellect had not encompassed yet: that doomed wilderness whose edges were being constantly and punily gnawed at by men with ploughs and axes who feared it because it was wilderness, men myriad and nameless even to one another in the land where the old bear had earned a name, and through which ran not even a mortal beast but an anachronism indomitable and invincible out of an old dead time, a phantom, epitome and apotheosis of the old wild life which the little puny humans swarmed



and hacked at in a fury of abhorrence and fear like pygmies about the ankles of a drowsing elephant;—the old bear, solitary, indomitable, and alone; widowed, childless and absolved of mortality—old Priam reft of his old wife and outlived all his sons.

Still a child, with three years then two years then one year yet before he too could make one of them, each November he would watch the wagon containing the dogs and the bedding and food and guns and his cousin McCaslin and Tennie's Jim and Sam Fathers too until Sam moved to the camp to live, depart for the Big Bottom, the big woods. To him, they were going not to hunt bear and deer but to keep yearly rendezvous with the bear which they did not even intend to kill. Two weeks later they would return, with no trophy, no skin. He had not expected it. He had not even feared that it might be in the wagon this time with the other skins and heads. He did not even tell himself that in three years or two years or one year more he would be present and that it might even be his gun. He believed that only after he had served his apprenticeship in the woods which would prove him worthy to be a hunter, would he even be permitted to distinguish the crooked print, and that even then for two November weeks he would merely make another minor one, along with his cousin and Major de Spain and General Compson and Walter Ewell and Boon and the dogs which feared to bay it and the shotguns and rifles which failed even to bleed it, in the yearly pageant-rite of the old bear's furious immortality.

His day came at last. In the surrey with his cousin and Major de Spain and General Compson he saw the wilderness through a slow drizzle of November rain just above the ice point as it seemed to him later he always saw it or at least always remembered it—the tall and endless wall of dense November woods under the dissolving afternoon and the year's death, sombre, impenetrable (he could not even discern yet how, at what point they could possibly hope to enter it even though he knew that Sam Fathers was waiting there with the wagon), the surrey moving through the skeleton stalks of cotton and corn in the last of open country, the last trace of man's puny gnawing at the immemorial flank, until, dwarfed by that perspective into an almost ridiculous diminishment, the surrey itself seemed to have ceased to move (this too to be completed later, years later, after he had grown to a man and had seen the sea) as a solitary small boat

hangs in lonely immobility, merely tossing up and down, in the infinite waste of the ocean while the water and then the apparently impenetrable land which it nears without appreciable progress, swings slowly and opens the widening inlet which is the anchorage. He entered it. Sam was waiting, wrapped in a quilt on the wagon seat behind the patient and steaming mules. He entered his novitiate to the true wilderness with Sam beside him as he had begun his apprenticeship in miniature to manhood after the rabbits and such with Sam beside him, the two of them wrapped in the damp, warm, negro-rank quilt while the wilderness closed behind his entrance as it had opened momentarily to accept him, opening before his advancement as it closed behind his progress; no fixed path the wagon followed but a channel non-existent ten yards ahead of it and ceasing to exist ten yards after it had passed, the wagon progressing not by its own volition but by attrition of their intact yet fluid circumambience, drowsing, earless, almost lightless.

It seemed to him that at the age of ten he was witnessing his own birth. It was not even strange to him. He had experienced it all before, and not merely in dreams. He saw the camp—a paintless six-room bungalow set on piles above the spring high-water—and he knew already how it was going to look. He helped in the rapid orderly disorder of their establishment in it and even his motions were familiar to him, foreknown. Then for two weeks he ate the coarse, rapid food—the shapeless sour bread, the wild strange meat, venison and bear and turkey and coon which he had never tasted before—which men ate, cooked by men who were hunters first and cooks afterward; he slept in harsh sheetless blankets as hunters slept. Each morning the grey of dawn found him and Sam Fathers on the stand, the crossing, which had been allotted him. It was the poorest one, the most barren. He had expected that; he had not dared yet to hope even to himself that he would even hear the running dogs this first time. But he did hear them. It was on the third morning—a murmur, sourceless, almost indistinguishable, yet he knew what it was although he had never before heard that many dogs running at once, the murmur swelling into separate and distinct voices until he could call the five dogs which his cousin owned from among the others. “Now,” Sam said, “slant your gun up a little and draw back the hammers and then stand still.”

But it was not for him, not yet. The humility was there; he

had learned that. And he could learn the patience. He was only ten, only one week. The instant had passed. It seemed to him that he could actually see the deer, the buck, smoke-coloured, elongated with speed, vanished, the woods, the grey solitude still ringing even when the voice of the dogs had died away; from far away across the sombre woods and the grey half-liquid morning there came two shots. "Now let your hammers down," Sam said.

He did so. "You knew it too," he said.

"Yes," Sam said. "I want you to learn how to do when you didn't shoot. It's after the chance for the bear or the deer has done already come and gone that men and dogs get killed."

"Anyway, it wasn't him," the boy said. "It wasn't even a bear. It was just a deer."

"Yes," Sam said, "it was just a deer."

Then one morning, it was in the second week, he heard the dogs again. This time before Sam even spoke he reached the too-long, too-heavy, man-size gun as Sam had taught him, even though this time he knew the dogs and the deer were coming less close than ever, hardly within hearing even. They didn't sound like any running dogs he had ever heard before even. Then he found that Sam, who had taught him first of all to cock the gun and take position where he could see best in all directions and then never to move again, had himself moved up beside him. "There," he said. "Listen." The boy listened, to no ringing chorus strong and fast on a free scent but a moiling yapping an octave too high and with something more than indecision and even abjectness in it which he could not yet recognise. reluctant, not even moving very fast, taking a long time to pass out of hearing, leaving even then in the air that echo of thin and almost human hysteria, abject, almost humanly grieving, with this time nothing ahead of it, no sense of a fleeing unseen smoke-coloured shape. He could hear Sam breathing at his shoulder. He saw the arched curve of the old man's inhaling nostrils.

"It's Old Ben!" he cried, whispering.

Sam didn't move save for the slow gradual turning of his head as the voices faded on and the faint steady rapid arch and collapse of his nostrils. "Hah," he said. "Not even running. Walking."

"But up here!" the boy cried. "Way up here!"

"He do it every year," Sam said. "Once. Ash and Boon say

he comes up here to run the other little bears away. Tell them to get to hell out of here and stay out until the hunters are gone. Maybe." The boy no longer heard anything at all, yet still Sam's head continued to turn gradually and steadily until the back of it was toward him. Then it turned back and looked down at him—the same face, grave, familiar, expressionless until it smiled, the same old man's eyes from which as he watched there faded slowly a quality darkly and fiercely lambent, passionate and proud. "He don't care no more for bears than he does for gods or men neither. He come to see who's here, who's new in camp this year, whether he can shoot or not, can stay or not. Whether we got the dog yet that can bay and hold him until a man gets there with a gun. Because he's the head bear. He's the man." It faded, was gone; again they were the eyes as he had known them all his life. "He'll let them follow him to the river. Then he'll send them home. We might as well go too; see how they look when they get back to camp."

The dogs were there first, ten of them huddled back under the kitchen, himself and Sam squatting to peer back into the obscurity where they crouched, quiet, the eyes rolling and luminous, vanishing, and no sound, only that effluvium which the boy could not quite place yet, of something more than dog, stronger than dog and not just animal, just beast even. Because there had been nothing in front of the abject and painful yapping except the solitude, the wilderness, so that when the eleventh hound got back about mid-afternoon and he and Tennie's Jim held the passive and still trembling bitch while Sam daubed her tattered ear and raked shoulder with turpentine and axle-grease, it was still no living creature but only the wilderness which, leaning for a moment, had patted lightly once her temerity. "Just like a man," Sam said. "Just like folks. Put off as long as she could having to be brave, knowing all the time that sooner or later she would have to be brave once so she could keep on calling herself a dog, and knowing beforehand what was going to happen when she done it."

He did not know just when Sam left. He only knew that he was gone. For the next three mornings he rose and ate breakfast and Sam was not waiting for him. He went to his stand alone; he found it without help now and stood on it as Sam had taught him. On the third morning he heard the dogs again, running strong and free on a true scent again, and he readied the gun as

he had learned to do and heard the hunt sweep past on since he was not ready yet, had not deserved other yet in just one short period of two weeks as compared to all the long life which he had already dedicated to the wilderness with patience and humility; he heard the shot again, one shot, the single clapping report of Walter Ewell's rifle. By now he could not only find his stand and then return to camp without guidance, by using the compass his cousin had given him he reached Walter waiting beside the buck and the moiling of dogs over the cast entrails before any of the others except Major de Spain and Tennie's Jim on the horses, even before Uncle Ash arrived with the one-eyed wagon-mule which did not mind the smell of blood or even, so they said, of bear.

It was not Uncle Ash on the mule. It was Sam, returned. And Sam was waiting when he finished his dinner and, himself on the one-eyed mule and Sam on the other one of the wagon team, they rode for more than three hours through the rapid shortening sunless afternoon, following no path, no trail even that he could discern, into a section of country he had never seen before. Then he understood why Sam had made him ride the one-eyed mule which would not spook at the smell of blood, of wild animals. The other one, the sound one, stopped short and tried to whirl and bolt even as Sam got down, jerking and wrenching at the rein while Sam held it, coaxing it forward with his voice since he did not dare risk hitching it, drawing it forward while the boy dismounted from the marred one which would stand. Then, standing beside Sam in the thick great gloom of ancient woods and the winter's dying afternoon, he looked quietly down at the rotted log scored and gutted with claw-marks and, in the wet earth beside it, the print of the enormous warped two-toed foot. Now he knew what he had heard in the hounds' voices in the woods that morning and what he had smelled when he peered under the kitchen where they huddled. It was in him too, a little different because they were brute beasts and he was not, but only a little different—an eagerness, passive; an abjectness, a sense of his own fragility and impotence against the timeless woods, yet without doubt or dread; a flavour like brass in the sudden run of saliva in his mouth, a hard sharp constriction either in his brain or his stomach, he could not tell which and it did not matter; he knew only that for the first time he realised that the bear which had run in his listening and

loomed in his dreams since before he could remember and which therefore must have existed in the listening and the dreams of his cousin and Major de Spain and even old General Compson before they began to remember in their turn, was a mortal animal and that they had departed for the camp each November with no actual intention of slaying it, not because it could not be slain but because so far they had no actual hope of being able to. "It will be tomorrow," he said.

"You mean we will try tomorrow," Sam said. "We ain't got the dog yet."

"We've got eleven," he said. "They ran him Monday."

"And you heard them," Sam said. "Saw them too. We ain't got the dog yet. It won't take but one. But he ain't there. Maybe he ain't nowhere. The only other way will be for him to run by accident over somebody that had a gun and knowed how to shoot it."

"That wouldn't be me," the boy said. "It would be Walter or Major or——"

"It might," Sam said. "You watch close tomorrow. Because he's smart. That's how come he has lived this long. If he gets hemmed up and has got to pick out somebody to run over, he will pick out you."

"How?" he said. "How will he know. . . ." He ceased. "You mean he already knows me, that I ain't never been to the Big Bottom before, ain't had time to find out yet whether I . . ." He ceased again, staring at Sam; he said humbly, not even amazed: "It was me he was watching. I don't reckon he did need to come but once."

"You watch tomorrow," Sam said. "I reckon we better start back. It'll be long after dark now before we get to camp."

The next morning they started three hours earlier than they had ever done. Even Uncle Ash went, the cook, who called himself by profession a camp cook and who did little else save cook for Major de Spain's hunting and camping parties, yet who had been marked by the wilderness from simple juxtaposition to it until he responded as they all did, even the boy who until two weeks ago had never even seen the wilderness, to a hound's ripped ear and shoulder and the print of a crooked foot in a patch of wet earth. They rode. It was too far to walk: the boy and Sam and Uncle Ash in the wagon with the dogs, his cousin and Major de Spain and General Compson and Boon and Walter and

Tennie's Jim riding double on the horses; again the first grey light found him, as on that first morning two weeks ago, on the stand where Sam had placed and left him. With the gun which was too big for him, the breech-loader which did not even belong to him but to Major de Spain and which he had fired only once, at a stump on the first day to learn the recoil and how to reload it with the paper shells, he stood against a big gum tree beside a little bayou whose black still water crept without motion out of a cane-brake, across a small clearing and into the cane again, where, invisible, a bird, the big woodpecker called Lord-to-God by negroes, clattered at a dead trunk. It was a stand like any other stand, dissimilar only in incidentals to the one where he had stood each morning for two weeks; a territory new to him yet no less familiar than that other one which after two weeks he had come to believe he knew a little—the same solitude, the same loneliness through which frail and timorous man had merely passed without altering it, leaving no mark nor scar, which looked exactly as it must have looked when the first ancestor of Sam Fathers's Chickasaw predecessors crept into it and looked about him, club or stone axe or bone arrow drawn and ready, different only because, squatting at the edge of the kitchen, he had smelled the dogs huddled and cringing beneath it and saw the raked ear and side of the bitch that, as Sam had said, had to be brave once in order to keep on calling herself a dog, and saw yesterday in the earth beside the gutted log, the print of the living foot. He heard no dogs at all. He never did certainly hear them. He only heard the drumming of the woodpecker stop short off, and knew that the bear was looking at him. He never saw it. He did not know whether it was facing him from the cane or behind him. He did not move, holding the useless gun which he knew now he would never fire at it, now or ever, tasting in his saliva that taint of brass which he had smelled in the huddled dogs when he peered under the kitchen.

Then it was gone. As abruptly as it had stopped, the woodpecker's dry hammering set up again, and after a while he believed he even heard the dogs—a murmur, scarce a sound even, which he had probably been hearing for a time, perhaps a minute or two, before he remarked it, drifting into hearing and then out again, dying away. They came nowhere near him. If it was dogs he heard, he could not have sworn to it; if it was a bear they ran, it was another bear. It was Sam himself who

emerged from the cane and crossed the bayou, the injured bitch following at heel as a bird dog is taught to walk. She came and crouched against his leg, trembling. "I didn't see him," he said. "I didn't, Sam."

"I know it," Sam said. "He done the looking. You didn't hear him neither, did you?"

"No," the boy said. "I——"

"He's smart," Sam said. "Too smart." Again the boy saw in his eyes that quality of dark and brooding lambence as Sam looked down at the bitch trembling faintly and steadily against the boy's leg. From her raked shoulder a few drops of fresh blood clung like bright berries. "Too big. We ain't got the dog yet. But maybe some day."

Because there would be a next time, after and after. He was only ten. It seemed to him that he could see them, the two of them, shadowy in the limbo from which time emerged and became time: the old bear absolved of mortality and himself who shared a little of it. Because he recognised now what he had smelled in the huddled dogs and tasted in his own saliva, recognised fear as a boy, a youth, recognises the existence of love and passion and experience which is his heritage but not yet his patrimony, from entering by chance the presence or perhaps even merely the bedroom of a woman who has loved and been loved by many men. *So I will have to see him*, he thought, without dread or even hope. *I will have to look at him*. So it was in June of the next summer. They were at the camp again, celebrating Major de Spain's and General Compson's birthdays. Although the one had been born in September and the other in the depth of winter and almost thirty years earlier, each June the two of them and McCaslin and Boon and Walter Ewell (and the boy too from now on) spent two weeks at the camp, fishing and shooting squirrels and turkey and running coons and wildcats with the dogs at night. That is, Boon and the negroes (and the boy too now) fished and shot squirrels and ran the coons and cats, because the proven hunters, not only Major de Spain and the old General Compson (who spent those two weeks sitting in a rocking-chair before a tremendous iron pot of Brunswick stew, stirring and tasting, with Uncle Ash to quarrel about how he was making it and Tennie's Jim to pour whisky into the tin dipper from which he drank it) but even McCaslin and Walter Ewell, who were still young enough, scorned such other than shooting



the wild gobblers with pistols for wagers or to test their marksmanship.

That is, his cousin McCaslin and the others thought he was hunting squirrels. Until the third evening he believed that Sam Fathers thought so too. Each morning he would leave the camp right after breakfast. He had his own gun now, a new breech-loader, a Christmas gift; he would own and shoot it for almost seventy years, through two new pairs of barrels and locks and one new stock, until all that remained of the original gun was the silver-inlaid trigger-guard with his and McCaslin's engraved names and the date in 1878. He found the tree beside the little bayou where he had stood that morning. Using the compass he ranged from that point; he was teaching himself to be better than a fair woodsman without even knowing he was doing it. On the third day he even found the gutted log where he had first seen the print. It was almost completely crumbled now, healing with unbelievable speed, a passionate and almost visible relinquishment, back into the earth from which the tree had grown. He ranged the summer woods now, green with gloom, if anything actually dimmer than they had been in November's grey dissolution, where even at noon the sun fell only in windless dappling upon the earth which never completely dried and which crawled with snakes—moccasins and watersnakes and rattlers, themselves the colour of the dappled gloom so that he would not always see them until they moved; returning to camp later and later and later, first day, second day, passing in the twilight of the third evening the little log pen enclosing the log barn where Sam was putting up the stock for the night. "You ain't looked right yet," Sam said.

He stopped. For a moment he didn't answer. Then he said peacefully, in a peaceful rushing burst, as when a boy's miniature dam in a little brook gives way: "All right. Yes. But how? I went to the bayou. I even found that log again. I——"

"I reckon that was all right. Likely he's been watching you. You never saw his foot?"

"I . . ." the boy said. "I didn't . . . I never thought . . ."

"It's the gun," Sam said. He stood beside the fence, motionless, the old man, son of a negro slave and a Chickasaw chief, in the battered and faded overalls and the frayed five-cent straw hat which had been the badge of the negro's slavery and was now the regalia of his freedom. The camp—the clearing, the house,

the barn and its tiny lot with which Major de Spain in his turn had scratched punily and evanescently at the wilderness—faded in the dusk, back into the immemorial darkness of the woods. *The gun*, the boy thought. *The gun*. "You will have to choose," Sam said.

He left the next morning before light, without breakfast, long before Uncle Ash would wake in his quilts on the kitchen floor, and start the fire. He had only the compass and a stick for the snakes. He could go almost a mile before he would need to see the compass. He sat on a log, the invisible compass in his hand, while the secret night-sounds which had ceased at his movements, scurried again and then fell still for good and the owls ceased and gave over to the waking day birds and there was light in the grey wet woods and he could see the compass. He went fast yet still quietly, becoming steadily better and better as a woodsman without yet having time to realise it; he jumped a doe and a fawn, walked them out of the bed, close enough to see them—the crash of undergrowth, the white scut, the fawn scudding along behind her, faster than he had known it could have run. He was hunting right, upwind, as Sam had taught him, but that didn't matter now. He had left the gun; by his own will and relinquishment he had accepted not a gambit, not a choice, but a condition in which not only the bear's heretofore inviolable anonymity but all the ancient rules and balances of hunter and hunted had been abrogated. He would not even be afraid, not even in the moment when the fear would take him completely: blood, skin, bowels, bones, memory from the long time before it even became his memory—all save that thin clear quenchless lucidity which alone differed him from this bear and from all the other bears and bucks he would follow during almost seventy years, to which Sam had said: "Be scared. You can't help that. But don't be afraid. Ain't nothing in the woods going to hurt you if you don't corner it or it don't smell that you are afraid. A bear or a deer has got to be scared of a coward the same as a brave has got to be."

By noon he was far beyond the crossing on the little bayou, farther into the new and alien country than he had ever been, travelling now not only by the compass but by the old, heavy, biscuit-thick silver watch which had been his father's. He had left the camp nine hours ago; nine hours from now, dark would already have been an hour old. He stopped, for the first time

since he had risen from the log when he could see the compass face at last, and looked about, mopping his sweating face on his sleeve. He had already relinquished, of his will, because of his need, in humility and peace and without regret, yet apparently that had not been enough, the leaving of the sun was not enough. He stood for a moment—a child, alien and lost in the green and soaring gloom of the markless wilderness. Then he relinquished completely to it. It was the watch and the compass. He was still tainted. He removed the linked chain of the one and the looped thong of the other from his overalls and hung them on a bush and leaned the stick beside them and entered it.

When he realised he was lost, he did as Sam had coached and drilled him: made a cast to cross his back-track. He had not been going very fast for the last two or three hours, and he had gone even less fast since he left the compass and watch on the bush. So he went slower still now, since the tree could not be very far; in fact, he found it before he really expected to and turned and went to it. But there was no bush beneath it, no compass nor watch, so he did next as Sam had coached and drilled him: made this next circle in the opposite direction and much larger, so that the pattern of the two of them would bisect his track somewhere, but crossing no trace nor mark anywhere of his feet or any feet, and now he was going faster though still not panicked, his heart beating a little more rapidly but strong and steady enough, and this time it was not even the tree because there was a down log beside it which he had never seen before and beyond the log a little swamp, a seepage of moisture somewhere between earth and water, and he did what Sam had coached and drilled him as the next and the last, seeing as he sat down on the log the crooked print, the warped indentation in the wet ground which while he looked at it continued to fill with water until it was level full and the water began to overflow and the sides of the print began to dissolve away. Even as he looked up he saw the next one, and, moving, the one beyond it; moving, not hurrying, running, but merely keeping pace with them as they appeared before him as though they were being shaped out of thin air just one constant pace short of where he would lose them for ever and be lost for ever himself, tireless, eager, without doubt or dread, panting a little above the strong rapid little hammer of his heart, emerging suddenly into a little glade and the wilderness coalesced. It rushed, soundless, and solidified—the trees,

the bush, the compass and the watch glinting where a ray of sunlight touched them. Then he saw the bear. It did not emerge, appear: it was just there, immobile, fixed in the green and windless noon's hot dappling, not as big as he had dreamed it but as big as he had expected, bigger, dimensionless against the dappled obscurity, looking at him. Then it moved. It crossed the glade without haste, walking for an instant into the sun's full glare and out of it, and stopped again and looked back at him across one shoulder. Then it was gone. It didn't walk into the woods. It faded, sank back into the wilderness without motion as he had watched a fish, a huge old bass, sink back into the dark depths of its pool and vanish without even any movement of its fins.

## 2

So he should have hated and feared Lion. He was thirteen then. He had killed his buck and Sam Fathers had marked his face with the hot blood, and in the next November he killed a bear. But before that accolade he had become as competent in the wood as many grown men with the same experience. By now he was a better woodsman than most grown men with more. There was no territory within twenty-five miles of the camp that he did not know—bayou, ridge, landmark trees and path; he could have led anyone direct to any spot in it and brought him back. He knew game trails that even Sam Fathers had never seen; in the third fall he found a buck's bedding-place by himself and unbeknown to his cousin he borrowed Walter Ewell's rifle and lay in wait for the buck at dawn and killed it when it walked back to the bed as Sam had told him how the old Chickasaw fathers did.

By now he knew the old bear's footprint better than he did his own, and not only the crooked one. He could see any one of the three sound prints and distinguish it at once from any other, and not only because of its size. There were other bears within that fifty miles which left tracks almost as large, or at least so near that the one would have appeared larger only by juxtaposition. It was more than that. If Sam Fathers had been his mentor and the backyard rabbits and squirrels his kindergarten, then the wilderness the old bear ran was his college and the old male bear itself, so long unwifed and childless as to have become its own ungendered progenitor, was his alma mater.

He could find the crooked print now whenever he wished, ten miles or five miles or sometimes closer than that, to the camp. Twice while on stand during the next three years he heard the dogs strike its trail and once even jump it by chance, the voices high, abject, almost human in their hysteria. Once, still-hunting with Walter Ewell's rifle, he saw it cross a long corridor of down timber where a tornado had passed. It rushed through rather than across the tangle of trunks and branches as a locomotive would, faster than he had ever believed it could have moved, almost as fast as a deer even because the deer would have spent most of that distance in the air; he realised then why it would take a dog not only of abnormal courage but size and speed too ever to bring it to bay. He had a little dog at home, a mongrel, of the sort called fyce by negroes, a ratter, itself not much bigger than a rat and possessing that sort of courage which had long since stopped being bravery and had become foolhardiness. He brought it with him one June and, timing them as if they were meeting an appointment with another human being, himself carrying the fyce with a sack over its head and Sam Fathers with a brace of the hounds on a rope leash, they lay downwind of the trail and actually ambushed the bear. They were so close that it turned at bay although he realised later this might have been from surprise and amazement at the shrill and frantic uproar of the fyce. It turned at bay against the trunk of a big cypress, on its hind feet; it seemed to the boy that it would never stop rising, taller and taller, and even the two hounds seemed to have taken a kind of desperate and despairing courage from the fyce. Then he realised that the fyce was actually not going to stop. He flung the gun down and ran. When he overtook and grasped the shrill, frantically pinwheeling little dog, it seemed to him that he was directly under the bear. He could smell it, strong and hot and rank. Sprawling, he looked up where it loomed and towered over him like a thunderclap. It was quite familiar, until he remembered: this was the way he had used to dream about it.

Then it was gone. He didn't see it go. He knelt, holding the frantic fyce with both hands, hearing the abased wailing of the two hounds drawing farther and farther away, until Sam came up, carrying the gun. He laid it quietly down beside the boy and stood looking down at him. "You've done seed him twice now, with a gun in your hands," he said. "This time you couldn't have missed him."

The boy rose. He still held the fyce. Even in his arms it continued to yap frantically, surging and straining toward the fading sound of the hounds like a collection of live-wire springs. The boy was panting a little. "Neither could you," he said. "You had the gun. Why didn't you shoot him?"

Sam didn't seem to have heard. He put out his hand and touched the little dog in the boy's arms which still yapped and strained even though the two hounds were out of hearing now. "He's done gone," Sam said. "You can slack off and rest now, until next time." He stroked the little dog until it began to grow quiet under his hand. "You's almost the one we want," he said. "You just ain't big enough. We ain't got that one yet. He will need to be just a little bigger than smart, and a little braver than either." He withdrew his hand from the fyce's head and stood looking into the woods where the bear and the hounds had vanished. "Somebody is going to, some day."

"I know it," the boy said. "That's why it must be one of us. So it won't be until the last day. When even he don't want it to last any longer."

So he should have hated and feared Lion. It was in the fourth summer, the fourth time he had made one in the celebration of Major de Spain's and General Compson's birthday. In the early spring Major de Spain's mare had foaled a horse colt. One evening when Sam brought the horses and mules up to stable them for the night, the colt was missing and it was all he could do to get the frantic mare into the lot. He had thought at first to let the mare lead him back to where she had become separated from the foal. But she would not do it. She would not even feint toward any particular part of the woods or even in any particular direction. She merely ran, as if she couldn't see, still frantic with terror. She whirled and ran at Sam once, as if to attack him in some ultimate desperation, as if she could not for the moment realise that he was a man and a long-familiar one. He got her into the lot at last. It was too dark by that time to back-track her, to unravel the erratic course she had doubtless pursued.

He came to the house and told Major de Spain. It was an animal of course, a big one, and the colt was dead now, wherever it was. They all knew that. "It's a panther," General Compson said at once. "The same one. That doe and fawn last March." Sam had sent Major de Spain word of it when Boon Hogganbeck came to the camp on a routine visit to see how the

stock had wintered—the doe's throat torn out, and the beast had run down the helpless fawn and killed it too.

"Sam never did say that was a panther," Major de Spain said. Sam said nothing now, standing behind Major de Spain where they sat at supper, inscrutable, as if he were just waiting for them to stop talking so he could go home. He didn't even seem to be looking at anything. "A panther might jump a doe, and he wouldn't have much trouble catching the fawn afterward. But no panther would have jumped that colt with the dam right there with it. It was Old Ben," Major de Spain said. "I'm disappointed in him. He has broken the rules. I didn't think he would have done that. He has killed mine and McCaslin's dogs, but that was all right. We gambled the dogs against him; we gave each other warning. But now he has come into my house and destroyed my property, out of season too. He broke the rules. It was Old Ben, Sam." Still Sam said nothing, standing there until Major de Spain should stop talking. "We'll back-track her tomorrow and see," Major de Spain said.

Sam departed. He would not live in the camp; he had built himself a little hut something like Joe Baker's, only stouter, tighter, on the bayou a quarter-mile away, and a stout log crib where he stored a little corn for the shoat he raised each year. The next morning he was waiting when they waked. He had already found the colt. They did not even wait for breakfast. It was not far, not five hundred yards from the stable—the three-months colt lying on its side, its throat torn out and the entrails and one ham partly eaten. It lay not as if it had been dropped but as if it had been struck and hurled, and no cat-mark, no claw-mark where a panther would have gripped it while finding its throat. They read the tracks where the frantic mare had circled and at last rushed in with that same ultimate desperation with which she had whirled on Sam Fathers yesterday evening, and the long tracks of dead and terrified running and those of the beast which had not even rushed at her when she advanced but had merely walked three or four paces toward her until she broke, and General Compson said, "Good God, what a wolf!"

Still Sam said nothing. The boy watched him while the men knelt, measuring the tracks. There was something in Sam's face now. It was neither exultation nor joy nor hope. Later, a man, the boy realised what it had been, and that Sam had known all the time what had made the tracks and what had torn the throat

out of the doe in the spring and killed the fawn. It had been foreknowledge in Sam's face that morning. *And he was glad, he told himself. He was old. He had no children, no people, none of his blood anywhere above earth that he would ever meet again. And even if he were to, he could not have touched it, spoken to it, because for seventy years now he had had to be a negro. It was almost over now and he was glad.*

They returned to camp and had breakfast and came back with guns and the hounds. Afterward the boy realised that they also should have known then what killed the colt as well as Sam Fathers did. But that was neither the first nor the last time he had seen men rationalise from and even act upon their misconceptions. After Boon, standing astride the colt, had whipped the dogs away from it with his belt, they snuffed at the tracks. One of them, a young dog hound without judgment yet, bayed once, and then ran for a few feet on what seemed to be a trail. Then they rushed back to the colt, where Boon, still astride it, slashed at them with the belt.

"I never knew a trail to get cold that quick," General Compson said.

"Maybe a single wolf big enough to kill a colt with the dam right there beside it don't leave scent," Major de Spain said.

"Maybe it was a hant," Walter Ewell said. He looked at Tennie's Jim. "Hah, Jim?"

Because the hounds would not run it, Major de Spain had Sam hunt out and find the tracks a hundred yards farther on and they put the dogs on it again and again the young one bayed and not one of them realised then that the hound was not baying like a dog striking game but was merely bellowing like a country dog whose yard has been invaded. General Compson spoke to the boy and Boon and Tennie's Jim: to the squirrel hunters. "You boys keep the dogs with you this morning. He's probably hanging around somewhere, waiting to get his breakfast off the colt. You might strike him."

But they did not. The boy remembered how Sam stood watching them as they went into the woods with the leashed hounds—the Indian face in which he had never seen anything until it smiled, except that faint arching of the nostrils on that first morning when the hounds had found Old Ben. They took the hounds with them on the next day, though when they reached the place where they hoped to strike a fresh trail, the carcass of the colt was gone. Then on the third morning Sam was wait-



ing again, this time until they had finished breakfast. He said, "Come." He led them to his house, his little hut, to the corn-crib beyond it. He had removed the corn and had made a dead-fall of the door, baiting it with the colt's carcase; peering between the logs, they saw an animal almost the colour of a gun or pistol barrel, what little time they had to examine its colour or shape. It was not crouched nor even standing. It was in motion, in the air, coming toward them—a heavy body crashing with tremendous force against the door so that the thick door jumped and clattered in its frame, the animal, whatever it was, hurling itself against the door again seemingly before it could have touched the floor and got a new purchase to spring from. "Come away," Sam said, "fore he break his neck." Even when they retreated the heavy and measured crashes continued, the stout door jumping and clattering each time, and still no sound from the beast itself—no snarl, no cry.

"What in hell's name is it?" Major de Spain said.

"It's a dog," Sam said, his nostrils arching and collapsing faintly and steadily and that faint, fierce milkiess in his eyes again as on that first morning when the hounds had struck the old bear. "It's the dog."

"*The* dog?" Major de Spain said.

"That's gonter hold Old Ben."

"Dog the devil," Major de Spain said. "I'd rather have Old Ben himself in my pack than that brute. Shoot him."

"No," said Sam.

"You'll never tame him. How do you ever expect to make an animal like that afraid of you?"

"I don't want him tame," Sam said; again the boy watched his nostrils and the fierce milky light in his eyes. "But I almost rather he be tame than scared, of me or any man or any thing. But he won't be neither, of nothing."

"Then what are you going to do with it?"

"You can watch," Sam said.

Each morning through the second week they would go to Sam's crib. He had removed a few shingles from the roof and had put a rope on the colt's carcase and had drawn it out when the trap fell. Each morning they would watch him lower a pail of water into the crib while the dog hurled itself tirelessly against the door and dropped back and leaped again. It never made any sound and there was nothing frenzied in the act but only a cold

and grim indomitable determination. Toward the end of the week it stopped jumping at the door. Yet it had not weakened appreciably and it was not as if it had rationalised the fact that the door was not going to give. It was as if for that time it simply disdained to jump any longer. It was not down. None of them had ever seen it down. It stood, and they could see it now—part mastiff, something of Airedale and something of a dozen other strains probably, better than thirty inches at the shoulders and weighing as they guessed almost ninety pounds, with cold yellow eyes and a tremendous chest and over all that strange colour like a blued gun-barrel.

Then the two weeks were up. They prepared to break camp. The boy begged to remain and his cousin let him. He moved into the little hut with Sam Fathers. Each morning he watched Sam lower the pail of water into the crib. By the end of that week the dog was down. It would rise and half stagger, half crawl to the water and drink and collapse again. One morning it could not even reach the water, could not raise its forequarters even from the floor. Sam took a short stick and prepared to enter the crib. "Wait," the boy said. "Let me get the gun——"

"No," Sam said. "He can't move now." Nor could it. It lay on its side while Sam touched it, its head and the gaunted body, the dog lying motionless, the yellow eyes open. They were not fierce and there was nothing of petty malevolence in them, but a cold and almost impersonal malignance like some natural force. It was not even looking at Sam nor at the boy peering at it between the logs.

Sam began to feed it again. The first time he had to raise its head so it could lap the broth. That night he left a bowl of broth containing lumps of meat where the dog could reach it. The next morning the bowl was empty and the dog was lying on its belly, its head up, the cold yellow eyes watching the door as Sam entered, no change whatever in the cold yellow eyes and still no sound from it even when it sprang, its aim and co-ordination still bad from weakness so that Sam had time to strike it down with the stick and leap from the crib and slam the door as the dog, still without having had time to get its feet under it to jump again seemingly, hurled itself against the door as if the two weeks of starving had never been.

At noon that day someone came whooping through the woods from the direction of the camp. It was Boon. He came and

looked for a while between the logs, at the tremendous dog lying again on its belly, its head up, the yellow eyes blinking sleepily at nothing: the indomitable and unbroken spirit. "What we better do," Boon said, "is to let that son of a bitch go and catch Old Ben and run him on the dog." He turned to the boy his weather-reddened and beetling face. "Get your traps together. Cass says for you to come on home. You been in here fooling with that horse-eating varmint long enough."

Boon had a borrowed mule at the camp; the buggy was waiting at the edge of the bottom. He was at home that night. He told McCaslin about it. "Sam's going to starve him again until he go in and touch him. Then he will feed him again. Then he will starve him again, if he has to."

"But why?" McCaslin said. "What for? Even Sam will never tame that brute."

"We don't want him tame. We want him like he is. We just want him to find out at last that the only way he can get out of that crib and stay out of it is to do what Sam or somebody tells him to do. He's the dog that's going to stop Old Ben and hold him. We've already named him. His name is Lion."

Then November came at last. They returned to the camp. With General Compson and Major de Spain and his cousin and Walter and Boon he stood in the yard among the guns and bedding and boxes of food and watched Sam Fathers and Lion come up the lane from the lot—the Indian, the old man in battered overalls and rubber boots and a worn sheepskin coat and a hat which had belonged to the boy's father; the tremendous dog pacing gravely beside him. The hounds rushed out to meet them and stopped, except the young one which still had but little of judgment. It ran up to Lion, fawning. Lion didn't snap at it. He didn't even pause. He struck it rolling and yelping for five or six feet with a blow of one paw as a bear would have done and came on into the yard and stood, blinking sleepily at nothing, looking at no one, while Boon said, "Jesus, Jesus.—Will he let me touch him?"

"You can touch him," Sam said. "He don't care. He don't care about nothing or nobody."

The boy watched that too. He watched it for the next two years from that moment when Boon touched Lion's head and then knelt beside him, feeling the bones and muscles, the power. It was as if Lion were a woman—or perhaps Boon was the

woman. That was more like it—the big, grave, sleepy-seeming dog which, as Sam Fathers said, cared about no man and no thing; and the violent, insensitive, hard-faced man with his touch of remote Indian blood and the mind almost of a child. He watched Boon take over Lion's feeding from Sam and Uncle Ash both. He would see Boon squatting in the cold rain beside the kitchen while Lion ate. Because Lion neither slept nor ate with the other dogs though none of them knew where he did sleep until in the second November, thinking until then that Lion slept in his kennel beside Sam Fathers's hut, when the boy's cousin McCaslin said something about it to Sam by sheer chance and Sam told him. And that night the boy and Major de Spain and McCaslin with a lamp entered the back room where Boon slept—the little, tight, airless room rank with the smell of Boon's unwashed body and his wet hunting-clothes—where Boon, snoring on his back, choked and waked and Lion raised his head beside him and looked back at them from his cold, slumbrous yellow eyes.

"Damn it, Boon," McCaslin said. "Get that dog out of here. He's got to run Old Ben tomorrow morning. How in hell do you expect him to smell anything fainter than a skunk after breathing you all night?"

"The way I smell ain't hurt my nose none that I ever noticed," Boon said.

"It wouldn't matter if it had," Major de Spain said. "We're not depending on you to trail a bear. Put him outside. Put him under the house with the other dogs."

Boon began to get up. "He'll kill the first one that happens to yawn or sneeze in his face or touches him."

"I reckon not," Major de Spain said. "None of them are going to risk yawning in his face or touching him either, even asleep. Put him outside. I want his nose right tomorrow. Old Ben fooled him last year. I don't think he will do it again."

Boon put on his shoes without lacing them; in his long soiled underwear, his hair still tousled from sleep, he and Lion went out. The others returned to the front room and the poker game where McCaslin's and Major de Spain's hands waited for them on the table. After a while McCaslin said, "Do you want me to go back and look again?"

"No," Major de Spain said. "I call," he said to Walter Ewell. He spoke to McCaslin again. "If you do, don't tell me. I am

beginning to see the first sign of my increasing age: I don't like to know that my orders have been disobeyed, even when I knew when I gave them that they would be.—A small pair," he said to Walter Ewell.

"How small?" Walter said.

"Very small," Major de Spain said.

And the boy, lying beneath his piled quilts and blankets waiting for sleep, knew likewise that Lion was already back in Boon's bed, for the rest of that night and the next one and during all the nights of the next November and the next one. He thought then: *I wonder what Sam thinks. He could have Lion with him, even if Boon is a white man. He could ask Major or McCaslin either. And more than that. It was Sam's hand that touched Lion first and Lion knows it.* Then he became a man and he knew that too. It had been all right. That was the way it should have been. Sam was the chief, the prince; Boon, the plebeian, was his huntsman. Boon should have nursed the dogs.

On the first morning that Lion led the pack after Old Ben, seven strangers appeared in the camp. They were swampers: gaunt, malaria-ridden men appearing from nowhere, who ran trap-lines for coons or perhaps farmed little patches of cotton and corn along the edge of the bottom, in clothes but little better than Sam Fathers's and nowhere near as good as Tennie's Jim's, with worn shotguns and rifles, already squatting patiently in the cold drizzle in the side yard when day broke. They had a spokesman; afterward Sam Fathers told Major de Spain how all during the past summer and fall they had drifted into the camp singly or in pairs and threes, to look quietly at Lion for a while and then go away: "Mawnin, Major. We heered you was aimin' to put that ere blue dawg on that old two-toed bear this mawnin. We figgered we'd come up and watch, if you don't mind. We won't do no shooting, lessen he runs over us."

"You are welcome," Major de Spain said. "You are welcome to shoot. He's more your bear than ours."

"I reckon that ain't no lie. I done fed him enough cawn to have a sheer in him. Not to mention a shoat three years ago."

"I reckon I got a sheer too," another said. "Only it ain't in the bear." Major de Spain looked at him. He was chewing tobacco. He spat. "Hit was a heifer calf. Nice un too. Last year. When I finally found her, I reckon she looked about like that colt of yourn looked last June."

"Oh," Major de Spain said. "Be welcome. If you see game in front of my dogs, shoot it."

Nobody shot Old Ben that day. No man saw him. The dogs jumped him within a hundred yards of the glade where the boy had seen him that day in the summer of his eleventh year. The boy was less than a quarter-mile away. He heard the jump but he could distinguish no voice among the dogs that he did not know and therefore would be Lion's, and he thought, believed, that Lion was not among them. Even the fact that they were going much faster than he had ever heard them run behind Old Ben before and that the high thin note of hysteria was missing now from their voices was not enough to disabuse him. He didn't comprehend until that night, when Sam told him that Lion would never cry on a trail. "He gonter growl when he catches Old Ben's throat," Sam said. "But he ain't gonter never holler, no more than he ever done when he was jumping at that two-inch door. It's that blue dog in him. What you call it?"

"Airedale," the boy said.

Lion was there; the jump was just too close to the river. When Boon returned with Lion about eleven that night, he swore that Lion had stopped Old Ben once but that the hounds would not go in and Old Ben broke away and took to the river and swam for miles down it and he and Lion went down one bank for about ten miles and crossed and came up the other but it had begun to get dark before they struck any trail where Old Ben had come up out of the water, unless he was still in the water when he passed the ford where they crossed. Then he fell to cursing the hounds and ate the supper Uncle Ash had saved for him and went off to bed and after a while the boy opened the door of the little stale room thunderous with snoring and the great grave dog raised its head from Boon's pillow and blinked at him for a moment and lowered its head again.

When the next November came and the last day, the day on which it was now becoming traditional to save for Old Ben, there were more than a dozen strangers waiting. They were not all swampers this time. Some of them were townsmen, from other county seats like Jefferson, who had heard about Lion and Old Ben and had come to watch the great blue dog keep his yearly rendezvous with the old two-toed bear. Some of them didn't even have guns and the hunting-clothes and boots they wore had been on a store shelf yesterday.

This time Lion jumped Old Ben more than five miles from the river and bayed and held him and this time the hounds went in, in a sort of desperate emulation. The boy heard them; he was that near. He heard Boon whooping; he heard the two shots when General Compson delivered both barrels, one containing five buck-shot, the other a single ball, into the bear from as close as he could force his almost unmanageable horse. He heard the dogs when the bear broke free again. He was running now; panting, stumbling, his lungs bursting, he reached the place where General Compson had fired and where Old Ben had killed two of the hounds. He saw the blood from General Compson's shots, but he could go no farther. He stopped, leaning against a tree for his breathing to ease and his heart to slow, hearing the sound of the dogs as it faded on and died away.

In camp that night—they had as guests five of the still terrified strangers in new hunting coats and boots who had been lost all day until Sam Fathers went out and got them—he heard the rest of it: how Lion had stopped and held the bear again but only the one-eyed mule which did not mind the smell of wild blood would approach and Boon was riding the mule and Boon had never been known to hit anything. He shot at the bear five times with his pump gun, touching nothing, and Old Ben killed another hound and broke free once more and reached the river and was gone. Again Boon and Lion hurried as far down one bank as they dared. Too far; they crossed in the first of dusk and dark overtook them within a mile. And this time Lion found the broken trail, the blood perhaps, in the darkness where Old Ben had come up out of the water, but Boon had him on a rope, luckily, and he got down from the mule and fought Lion hand-to-hand until he got him back to camp. This time Boon didn't even curse. He stood in the door, muddy, spent, his huge gargoyles' face tragic and still amazed. "I missed him," he said. "I was in twenty-five feet of him and I missed him five times."

"But we have drawn blood," Major de Spain said. "General Compson drew blood. We have never done that before."

"But I missed him," Boon said. "I missed him five times. With Lion looking right at me."

"Never mind," Major de Spain said. "It was a damned fine race. And we drew blood. Next year we'll let General Compson or Walter ride Katie, and we'll get him."

Then McCaslin said, "Where is Lion, Boon?"

"I left him at Sam's," Boon said. He was already turning away. "I ain't fit to sleep with him."

So he should have hated and feared Lion. Yet he did not. It seemed to him that there was a fatality in it. It seemed to him that something, he didn't know what, was beginning; had already begun. It was like the last act on a set stage. It was the beginning of the end of something, he didn't know what except that he would not grieve. He would be humble and proud that he had been found worthy to be a part of it too or even just to see it too.

## 3

It was December. It was the coldest December he had ever remembered. They had been in camp four days over two weeks, waiting for the weather to soften so that Lion and Old Ben could run their yearly race. Then they would break camp and go home. Because of these unforeseen additional days which they had had to pass waiting on the weather, with nothing to do but play poker, the whisky had given out and he and Boon were being sent to Memphis with a suitcase and a note from Major de Spain to Mr. Semmes, the distiller, to get more. That is, Major de Spain and McCaslin were sending Boon to get the whisky and sending him to see that Boon got back with it or most of it or at least some of it.

Tennie's Jim waked him at three. He dressed rapidly, shivering, not so much from the cold because a fresh fire already boomed and roared on the hearth, but in that dead winter hour when the blood and the heart are slow and sleep is incomplete. He crossed the gap between house and kitchen, the gap of iron earth beneath the brilliant and rigid night where dawn would not begin for three hours yet, tasting, tongue palate and to the very bottom of his lungs the searing dark, and entered the kitchen, the lamp-lit warmth where the stove glowed, fogging the windows, and where Boon already sat at the table at breakfast, hunched over his plate, almost in his plate, his working jaws blue with stubble and his face innocent of water and his coarse, horse-mane hair innocent of comb—the quarter Indian, grandson of a Chickasaw squaw, who on occasion resented with his hard and furious fists the intimation of one single drop of alien blood and on others, usually after whisky, affirmed with the same fists and the same fury that his father had been the full-blood Chickasaw



and even a chief and that even his mother had been only half white. He was four inches over six feet; he had the mind of a child, the heart of a horse, and little hard shoe-button eyes without depth or meanness or generosity or viciousness or gentleness or anything else, in the ugliest face the boy had ever seen. It looked like somebody had found a walnut a little larger than a football and with a machinist's hammer had shaped features into it and then painted it, mostly red; not Indian red but a fine bright ruddy colour which whisky might have had something to do with but which was mostly just happy and violent out-of-doors, the wrinkles in it not the residue of the forty years it had survived but from squinting into the sun or into the gloom of cane-brakes where game had run, baked into it by the camp fires before which he had lain trying to sleep on the cold November or December ground while waiting for daylight so he could rise and hunt again, as though time were merely something he walked through as he did through air, ageing him no more than air did. He was brave, faithful, improvident and unreliable; he had neither profession job nor trade and owned one vice and one virtue: whisky, and that absolute and unquestioning fidelity to Major de Spain and the boy's cousin McCaslin. "Sometimes I'd call them both virtues," Major de Spain said once. "Or both vices," McCaslin said.

He ate his breakfast, hearing the dogs under the kitchen, wakened by the smell of frying meat or perhaps by the feet overhead. He heard Lion once, short and peremptory, as the best hunter in any camp has only to speak once to all save the fools, and none other of Major de Spain's and McCaslin's dogs were Lion's equal in size and strength and perhaps even in courage, but they were not fools; Old Ben had killed the last fool among them last year.

Tennie's Jim came in as they finished. The wagon was outside. Ash decided he would drive them over to the log-line where they would flag the outbound log-train and let Tennie's Jim wash the dishes. The boy knew why. It would not be the first time he had listened to old Ash badgering Boon.

It was cold. The wagon wheels banged and clattered on the frozen ground; the sky was fixed and brilliant. He was not shivering, he was shaking, slow and steady and hard, the food he had just eaten still warm and solid inside him while his outside shook slow and steady around it as though his stomach floated loose.

"They won't run this morning," he said. "No dog will have any nose today."

"Cep Lion," Ash said. "Lion don't need no nose. All he need is a bear." He had wrapped his feet in towsacks and he had a quilt from his pallet bed on the kitchen floor drawn over his head and wrapped around him until in the thin brilliant starlight he looked like nothing at all that the boy had ever seen before. "He run a bear through a thousand-acre ice-house. Catch him too. Them other dogs don't matter because they ain't going to keep up with Lion nohow, long as he got a bear in front of him."

"What's wrong with the other dogs?" Boon said. "What the hell do you know about it anyway? This is the first time you've had your tail out of that kitchen since we got here except to chop a little wood."

"Ain't nothing wrong with them," Ash said. "And long as it's left up to them, ain't nothing going to be. I just wish I had knowed all my life how to take care of my health good as them hounds knows."

"Well, they ain't going to run this morning," Boon said. His voice was harsh and positive. "Major promised they wouldn't until me and Ike get back."

"Weather gonter break today. Gonter soft up. Rain by night." Then Ash laughed, chuckled, somewhere inside the quilt which concealed even his face. "Hum up here, mules!" he said, jerking the reins so that the mules leaped forward and snatched the lurching and banging wagon for several feet before they slowed again into their quick, short-paced, rapid plodding. "Sides, I like to know why Major need to wait on you. It's Lion he aiming to use. I ain't never heard tell of you bringing no bear nor no other kind of meat into this camp."

*Now Boon's going to curse Ash or maybe even hit him,* the boy thought. But Boon never did, never had; the boy knew he never would even though four years ago Boon had shot five times with a borrowed pistol at a negro on the street in Jefferson, with the same result as when he had shot five times at Old Ben last fall. "By God," Boon said, "he ain't going to put Lion or no other dog on nothing until I get back tonight. Because he promised me. Whip up them mules and keep them whipped up. Do you want me to freeze to death?"

They reached the log-line and built a fire. After a while the

log-train came up out of the woods under the paling east and Boon flagged it. Then in the warm caboose the boy slept again while Boon and the conductor and brakeman talked about Lion and Old Ben as people later would talk about Sullivan and Kilrain and, later still, about Dempsey and Tunney. Dozing, swaying as the springless caboose lurched and clattered, he would hear them still talking, about the shoats and calves Old Ben had killed and the cribs he had rifled and the traps and deadfalls he had wrecked and the lead he probably carried under his hide—Old Ben, the two-toed bear in a land where bears with trap-ruined feet had been called Two-Toe or Three-Toe or Cripple-Foot for fifty years, only Old Ben was an extra bear (the head bear, General Compson called him) and so had earned a name such as a human man could have worn and not been sorry.

They reached Hoke's at sunup. They emerged from the warm caboose in their hunting clothes, the muddy boots and stained khaki and Boon's blue unshaven jowls. But that was all right. Hoke's was a sawmill and commissary and two stores and a loading-chute on a sidetrack from the main line, and all the men in it wore boots and khaki too. Presently the Memphis train came. Boon bought three packages of popcorn-and-molasses and a bottle of beer from the news butch and the boy went to sleep again to the sound of his chewing.

But in Memphis it was not all right. It was as if the high buildings and the hard pavements, the fine carriages and the horse cars and the men in starched collars and neckties made their boots and khaki look a little rougher and a little muddier and made Boon's beard look worse and more unshaven and his face look more and more like he should never have brought it out of the woods at all or at least out of reach of Major de Spain or McCaslin or someone who knew it and could have said, "Don't be afraid. He won't hurt you." He walked through the station, on the slick floor, his face moving as he worked the popcorn out of his teeth with his tongue, his legs spraddled and stiff in the hips as if he were walking on buttered glass, and that blue stubble on his face like the filings from a new gun-barrel. They passed the first saloon. Even through the closed doors the boy could seem to smell the sawdust and the reek of old drink. Boon began to cough. He coughed for something less than a minute. "Damn this cold," he said. "I'd sure like to know where I got it."

"Back there in the station," the boy said.

Boon had started to cough again. He stopped. He looked at the boy. "What?" he said.

"You never had it when we left camp nor on the train either." Boon looked at him, blinking. Then he stopped blinking. He didn't cough again. He said quietly:

"Lend me a dollar. Come on. You've got it. If you ever had one, you've still got it. I don't mean you are tight with your money because you ain't. You just don't never seem to ever think of nothing you want. When I was sixteen a dollar bill melted off of me before I even had time to read the name of the bank that issued it." He said quietly: "Let me have a dollar, Ike."

"You promised Major. You promised McCaslin. Not till we get back to camp."

"All right," Boon said in that quiet and patient voice. "What can I do on just one dollar? You ain't going to lend me another."

"You're damn right I ain't," the boy said, his voice quiet too, cold with rage which was not at Boon, remembering: Boon snoring in a hard chair in the kitchen so he could watch the clock and wake him and McCaslin and drive them the seventeen miles in to Jefferson to catch the train to Memphis; the wild, never-bridled Texas paint pony which he had persuaded McCaslin to let him buy and which he and Boon had bought at auction for four dollars and seventy-five cents and fetched home wired between two gentle old mares with pieces of barbed wire and which had never even seen shelled corn before and didn't even know what it was unless the grains were bugs maybe and at last (he was ten and Boon had been ten all his life) Boon said the pony was gentled and with a tow-sack over its head and four negroes to hold it they backed it into an old two-wheeled cart and hooked up the gear and he and Boon got up and Boon said, "All right, boys. Let him go" and one of the negroes—it was Tennie's Jim—snatched the tow-sack off and leaped for his life and they lost the first wheel against a post of the open gate only at that moment Boon caught him by the scruff of the neck and flung him into the roadside ditch so he only saw the rest of it in fragments: the other wheel as it slammed through the side gate and crossed the back yard and leaped up on to the gallery and scraps of the cart here and there along the road and Boon vanishing rapidly on his stomach in the leaping and spurting dust and still holding the reins until they broke too and two days later

they finally caught the pony seven miles away still wearing the hames and the headstall of the bridle around its neck like a duchess with two necklaces at one time. He gave Boon the dollar.

"All right," Boon said. "Come on in out of the cold."

"I ain't cold," he said.

"You can have some lemonade."

"I don't want any lemonade."

The door closed behind him. The sun was well up now. It was a brilliant day, though Ash had said it would rain before night. Already it was warmer; they could run tomorrow. He felt the old lift of the heart, as pristine as ever, as on the first day; he would never lose it, no matter how old in hunting and pursuit: the best, the best of all breathing, the humility and the pride. He must stop thinking about it. Already it seemed to him that he was running, back to the station, to the tracks themselves: the first train going south; he must stop thinking about it. The street was busy. He watched the big Norman draught horses, the Percherons; the trim carriages from which the men in the fine overcoats and the ladies rosy in furs descended and entered the station. (They were still next door to it but one.) Twenty years ago his father had ridden into Memphis as a member of Colonel Sartoris's horse in Forrest's command up Main street and (the tale told) into the lobby of the Gayoso Hotel where the Yankee officers sat in the leather chairs spitting into the tall bright cuspidors and then out again, scot-free——

The door opened behind him. Boon was wiping his mouth on the back of his hand. "All right," he said. "Let's go tend to it and get the hell out of here."

They went and had the suitcase packed. He never knew where or when Boon got the other bottle. Doubtless Mr. Semmes gave it to him. When they reached Hoke's again at sundown, it was empty. They could get a return train to Hoke's in two hours; they went straight back to the station as Major de Spain and then McCaslin had told Boon to do and then ordered him to do and had sent the boy along to see that he did. Boon took the first drink from his bottle in the wash-room. A man in a uniform cap came to tell him he couldn't drink there and looked at Boon's face once and said nothing. The next time he was pouring into his water glass beneath the edge of a table in the restaurant when the manager (she was a woman) did tell him he couldn't drink

there and he went back to the wash-room. He had been telling the negro waiter and all the other people in the restaurant who couldn't help but hear him and who had never heard of Lion and didn't want to, about Lion and Old Ben. Then he happened to think of the zoo. He had found out that there was another train to Hoke's at three o'clock and so they would spend the time at the zoo and take the three o'clock train until he came back from the wash-room for the third time. Then they would take the first train back to camp, get Lion and come back to the zoo where, he said, the bears were fed on ice cream and lady fingers and he would match Lion against them all.

So they missed the first train, the one they were supposed to take, but he got Boon on to the three o'clock train and they were all right again, with Boon not even going to the wash-room now but drinking in the aisle and talking about Lion and the men he button-holed no more daring to tell Boon he couldn't drink there than the man in the station had dared.

When they reached Hoke's at sundown, Boon was asleep. The boy waked him at last and got him and the suitcase off the train and he even persuaded him to eat some supper at the sawmill commissary. So he was all right when they got in the caboose of the log-train to go back into the woods, with the sun going down red and the sky already overcast and the ground would not freeze tonight. It was the boy who slept now, sitting behind the ruby stove while the springless caboose jumped and clattered and Boon and the brakeman and the conductor talked about Lion and Old Ben because they knew what Boon was talking about because this was home. "Overcast and already thawing," Boon said. "Lion will get him tomorrow."

It would have to be Lion, or somebody. It would not be Boon. He had never hit anything bigger than a squirrel that anybody ever knew, except the negro woman that day when he was shooting at the negro man. He was a big negro and not ten feet away but Boon shot five times with the pistol he had borrowed from Major de Spain's negro coachman and the negro he was shooting at outed with a dollar-and-a-half mail-order pistol and would have burned Boon down with it only it never went off, it just went snick-snick-snick-snick-snick five times and Boon still blasting away and he broke a plate-glass window that cost McCaslin forty-five dollars and hit a negro woman who happened to be passing in the leg only Major de Spain paid for that;

he and McCaslin cut cards, the plate-glass window against the negro woman's leg. And the first day on stand this year, the first morning in camp, the buck ran right over Boon; he heard Boon's old pump gun go whow. whow. whow. whow. whow. and then his voice: "God damn, here he comes! Head him! Head him!" and when he got there the buck's tracks and the five exploded shells were not twenty paces apart.

There were five guests in camp that night, from Jefferson: Mr Bayard Sartoris and his son and General Compson's son and two others. And the next morning he looked out the window, into the grey thin drizzle of daybreak which Ash had predicted, and there they were, standing and squatting beneath the thin rain, almost two dozen of them who had fed Old Ben corn and shoats and even calves for ten years, in their worn hats and hunting coats and overalls which any town negro would have thrown away or burned and only the rubber boots strong and sound, and the worn and blueless guns and some even without guns. While they ate breakfast a dozen more arrived, mounted and on foot: loggers from the camp thirteen miles below and sawmill men from Hoke's and the only gun among them that one which the log-train conductor carried: so that when they went into the woods this morning Major de Spain led a party almost as strong, excepting that some of them were not armed, as some he had led in the last darkening days of '64 and '65. The little yard would not hold them. They overflowed it, into the lane where Major de Spain sat his mare while Ash in his dirty apron thrust the greasy cartridges into his carbine and passed it up to him and the great grave blue dog stood at his stirrup not as a dog stands but as a horse stands, blinking his sleepy topaz eyes at nothing, deaf even to the yelling of the hounds which Boon and Tennie's Jim held on leash.

"We'll put General Compson on Katie this morning," Major de Spain said. "He drew blood last year; if he'd had a mule then that would have stood, he would have——"

"No," General Compson said. "I'm too old to go helling through the woods on a mule or a horse or anything else any more. Besides, I had my chance last year and missed it. I'm going on a stand this morning. I'm going to let that boy ride Katie."

"No, wait," McCaslin said. "Ike's got the rest of his life to hunt bears in. Let somebody else——"

"No," General Compson said. "I want Ike to ride Katie. He's already a better woodsman than you or me either and in another ten years he'll be as good as Walter."

At first he couldn't believe it, not until Major de Spain spoke to him. Then he was up, on the one-eyed mule which would not spook at wild blood, looking down at the dog motionless at Major de Spain's stirrup, looking in the grey streaming light bigger than a calf, bigger than he knew it actually was—the big head, the chest almost as big as his own, the blue hide beneath which the muscles flinched or quivered to no touch since the heart which drove blood to them loved no man and no thing, standing as a horse stands yet different from a horse which infers only weight and speed while Lion inferred not only courage and all else that went to make up the will and desire to pursue and kill, but endurance, the will and desire to endure beyond all imaginable limits of flesh in order to overtake and slay. Then the dog looked at him. It moved its head and looked at him across the trivial uproar of the hounds, out of the yellow eyes as depthless as Boon's, as free as Boon's of meanness or generosity or gentleness or viciousness. They were just cold and sleepy. Then it blinked, and he knew it was not looking at him and never had been, without even bothering to turn its head away.

That morning he heard the first cry. Lion had already vanished while Sam and Tennie's Jim were putting saddles on the mule and horse which had drawn the wagon and he watched the hounds as they crossed and cast, snuffing and whimpering, until they too disappeared. Then he and Major de Spain and Sam and Tennie's Jim rode after them and heard the first cry out of the wet and thawing woods not two hundred yards ahead, high, with that abject, almost human quality he had come to know, and the other hounds joining in until the gloomed woods rang and clamoured. They rode then. It seemed to him that he could actually see the big blue dog boring on, silent, and the bear too: the thick, locomotive-like shape which he had seen that day four years ago crossing the blow-down, crashing on ahead of the dogs faster than he had believed it could have moved, drawing away even from the running mules. He heard a shotgun, once. The woods had opened, they were going fast, the clamour faint and fading on ahead; they passed the man who had fired—a swamper, a pointing arm, a gaunt face, the small black orifice of his yelling studded with rotten teeth.



He heard the changed note in the hounds' uproar and two hundred yards ahead he saw them. The bear had turned. He saw Lion drive in without pausing and saw the bear strike him aside and lunge into the yelling hounds and kill one of them almost in its tracks and whirl and run again. Then they were in a streaming tide of dogs. He heard Major de Spain and Tennie's Jim shouting and the pistol sound of Tennie's Jim's leather thong as he tried to turn them. Then he and Sam Fathers were riding alone. One of the hounds had kept on with Lion though. He recognised its voice. It was the young hound which even a year ago had had no judgment and which, by the lights of the other hounds anyway, still had none. *Maybe that's what courage is*, he thought. "Right," Sam said behind him. "Right. We got to turn him from the river if we can."

Now they were in cane: a brake. He knew the path through it as well as Sam did. They came out of the undergrowth and struck the entrance almost exactly. It would traverse the brake and come out on to a high open ridge above the river. He heard the flat clap of Walter Ewell's rifle, then two more. "No," Sam said. "I can hear the hound. Go on."

They emerged from the narrow roofless tunnel of snapping and hissing cane, still galloping, on to the open ridge below which the thick yellow river, reflectionless in the grey and streaming light, seemed not to move. Now he could hear the hound too. It was not running. The cry was a high frantic yapping and Boon was running along the edge of the bluff, his old gun leaping and jouncing against his back on its sling made of a piece of cotton plough-line. He whirled and ran up to them, wild-faced, and flung himself on to the mule behind the boy. "That damn boat!" he cried. "It's on the other side! He went straight across! Lion was too close to him! That little hound too! Lion was so close I couldn't shoot! Go on!" he cried, beating his heels into the mule's flanks. "Go on!"

They plunged down the bank, slipping and sliding in the thawed earth, crashing through the willows and into the water. He felt no shock, no cold, he on one side of the swimming mule, grasping the pommel with one hand and holding his gun above the water with the other, Boon opposite him. Sam was behind them somewhere, and then the river, the water about them, was full of dogs. They swam faster than the mules; they were scrabbling up the bank before the mules touched bottom. Major de

Spain was whooping from the bank they had just left and, looking back, he saw Tennie's Jim and the horse as they went into the water.

Now the woods ahead of them and the rain-heavy air were one uproar. It rang and clamoured; it echoed and broke against the bank behind them and reformed and clamoured and rang until it seemed to the boy that all the hounds which had ever bayed game in this land were yelling down at him. He got his leg over the mule as it came up out of the water. Boon didn't try to mount again. He grasped one stirrup as they went up the bank and crashed through the undergrowth which fringed the bluff and saw the bear, on its hind feet, its back against a tree while the bellowing hounds swirled around it and once more Lion drove in, leaping clear of the ground.

This time the bear didn't strike him down. It caught the dog in both arms, almost loverlike, and they both went down. He was off the mule now. He drew back both hammers of the gun but he could see nothing but moiling spotted houndbodies until the bear surged up again. Boon was yelling something, he could not tell what; he could see Lion still clinging to the bear's throat and he saw the bear, half erect, strike one of the hounds with one paw and hurl it five or six feet and then, rising and rising as though it would never stop, stand erect again and begin to rake at Lion's belly with its forepaws. Then Boon was running. The boy saw the gleam of the blade in his hand and watched him leap among the hounds, hurdling them, kicking them aside as he ran, and fling himself astride the bear as he had hurled himself on to the mule, his legs locked around the bear's belly, his left arm under the bear's throat where Lion clung, and the glint of the knife as it rose and fell.

It fell just once. For an instant they almost resembled a piece of statuary: the clinging dog, the bear, the man astride its back, working and probing the buried blade. Then they went down, pulled over backward by Boon's weight, Boon underneath. It was the bear's back which reappeared first but at once Boon was astride it again. He had never released the knife and again the boy saw the almost infinitesimal movement of his arm and shoulder as he probed and sought; then the bear surged erect, raising with it the man and the dog too, and turned and still carrying the man and the dog it took two or three steps toward the woods on his hind feet as a man would have walked and crashed down. It

didn't collapse, crumple. It fell all of a piece, as a tree falls, so that all three of them, man dog and bear, seemed to bounce once.

He and Tennie's Jim ran forward. Boon was kneeling at the bear's head. His left ear was shredded, his left coat sleeve was completely gone, his right boot had been ripped from knee to instep; the bright blood thinned in the thin rain down his leg and hand and arm and down the side of his face which was no longer wild but was quite calm. Together they prised Lion's jaws from the bear's throat. "Easy, goddamn it," Boon said. "Can't you see his guts are all out of him?" He began to remove his coat. He spoke to Tennie's Jim in that calm voice: "Bring the boat up. It's about a hundred yards down the bank there. I saw it." Tennie's Jim rose and went away. Then, and he could not remember if it had been a call or an exclamation from Tennie's Jim or if he had glanced up by chance, he saw Tennie's Jim stooping and saw Sam Father lying motionless on his face in the trampled mud.

The mule had not thrown him. He remembered that Sam was down too even before Boon began to run. There was no mark on him whatever and when he and Boon turned him over, his eyes were open and he said something in that tongue which he and Joe Baker had used to speak together. But he couldn't move. Tennie's Jim brought the skiff up; they could hear him shouting to Major de Spain across the river. Boon wrapped Lion in his hunting coat and carried him down to the skiff and they carried Sam down and returned and hitched the bear to the one-eyed mule's saddle-bow with Tennie's Jim's leash-thong and dragged him down to the skiff and got him into it and left Tennie's Jim to swim the horse and the two mules back across. Major de Spain caught the bow of the skiff as Boon jumped out and past him before it touched the bank. He looked at Old Ben and said quietly: "Well." Then he walked into the water and leaned down and touched Sam and Sam looked up at him and said something in that old tongue he and Joe Baker spoke. "You don't know what happened?" Major de Spain said.

"No, sir," the boy said. "It wasn't the mule. It wasn't anything. He was off the mule when Boon ran in on the bear. Then we looked up and he was lying on the ground." Boon was shouting at Tennie's Jim, still in the middle of the river.

"Come on, goddamn it!" he said. "Bring me that mule!"

"What do you want with a mule?" Major de Spain said.

Boon didn't even look at him. "I'm going to Hoke's to get the doctor," he said in that calm voice, his face quite calm beneath the steady thinning of the bright blood.

"You need a doctor yourself," Major de Spain said. "Tennie's Jim——"

"Damn that," Boon said. He turned on Major de Spain. His face was still calm, only his voice was a pitch higher. "Can't you see his goddamn guts are all out of him?"

"Boon!" Major de Spain said. They looked at one another. Boon was a good head taller than Major de Spain; even the boy was taller now than Major de Spain.

"I've got to get the doctor," Boon said. "His goddamn guts——"

"All right," Major de Spain said. Tennie's Jim came up out of the water. The horse and the sound mule had already scented Old Ben; they surged and plunged all the way up to the top of the bluff, dragging Tennie's Jim with them, before he could stop them and tie them and come back. Major de Spain unlooped the leather thong of his compass from his buttonhole and gave it to Tennie's Jim. "Go straight to Hoke's," he said. "Bring Doctor Crawford back with you. Tell him there are two men to be looked at. Take my mare. Can you find the road from here?"

"Yes, sir," Tennie's Jim said.

"All right," Major de Spain said. "Go on." He turned to the boy. "Take the mules and the horse and go back and get the wagon. We'll go on down the river in the boat to Coon bridge. Meet us there. Can you find it again?"

"Yes, sir," the boy said.

"All right. Get started."

He went back to the wagon. He realised then how far they had run. It was already afternoon when he put the mules into the traces and tied the horse's lead-rope to the tail-gate. He reached Coon bridge at dusk. The skiff was already there. Before he could see it and almost before he could see the water he had to leap from the tilting wagon, still holding the reins, and work around to where he could grasp the bit and then the ear of the plunging sound mule and dig his heels and hold it until Boon came up the bank. The rope of the led horse had already snapped and it had already disappeared up the road toward camp. They turned the wagon around and took the mules out and he led the sound mule a hundred yards up the road and tied it.

Boon had already brought Lion up to the wagon and Sam was sitting up in the skiff now and when they raised him he tried to walk, up the bank and to the wagon and he tried to climb into the wagon but Boon did not wait; he picked Sam up bodily and set him on the seat. Then they hitched Old Ben to the one-eyed mule's saddle again and dragged him up the bank and set two skid-poles into the open tail-gate and got him into the wagon and he went and got the sound mule and Boon fought it into the traces, striking it across its hard hollow-sounding face until it came into position and stood trembling. Then the rain came down, as though it had held off all day waiting on them.

They returned to camp through it, through the streaming and sightless dark, hearing long before they saw any light the horn and the spaced shots to guide them. When they came to Sam's dark little hut he tried to stand up. He spoke again in the tongue of the old fathers; then he said clearly: "Let me out. Let me out."

"He hasn't got any fire," Major said. "Go on!" he said sharply.

But Sam was struggling now, trying to stand up. "Let me out, master," he said. "Let me go home."

So he stopped the wagon and Boon got down and lifted Sam out. He did not wait to let Sam try to walk this time. He carried him into the hut and Major de Spain got light on a paper spill from the buried embers on the hearth and lit the lamp and Boon put Sam on his bunk and drew off his boots and Major de Spain covered him and the boy was not there, he was holding the mules, the sound one which was trying again to bolt since when the wagon stopped Old Ben's scent drifted forward again along the streaming blackness of air, but Sam's eyes were probably open again on that profound look which saw farther than them or the hut, farther than the death of a bear and the dying of a dog. Then they went on, toward the long wailing of the horn and the shots which seemed each to linger intact somewhere in the thick streaming air until the next spaced report joined and blended with it, to the lighted house, the bright streaming windows, the quiet faces as Boon entered, bloody and quite calm, carrying the bundled coat. He laid Lion, bloody coat and all, on his stale sheetless pallet bed which not even Ash, as deft in the house as a woman, could ever make smooth.

The sawmill doctor from Hoke's was already there. Boon

would not let the doctor touch him until he had seen to Lion. He wouldn't risk giving Lion chloroform. He put the entrails back and sewed him up without it while Major de Spain held his head and Boon his feet. But he never tried to move. He lay there, the yellow eyes open upon nothing while the quiet men in the new hunting clothes and in the old ones crowded into the little airless room rank with the smell of Boon's body and garments, and watched. Then the doctor cleaned and disinfected Boon's face and arm and leg and bandaged them and, the boy in front with a lantern and the doctor and McCaslin and Major de Spain and General Compson following, they went to Sam Fathers's hut. Tennie's Jim had built up the fire; he squatted before it, dozing. Sam had not moved since Boon had put him in the bunk and Major de Spain had covered him with the blankets, yet he opened his eyes and looked from one to another of the faces and when McCaslin touched his shoulder and said, "Sam. The doctor wants to look at you," he even drew his hands out of the blanket and began to fumble at his shirt buttons until McCaslin said, "Wait. We'll do it." They undressed him. He lay there—the copper-brown, almost hairless body, the old man's body, the old man, the wild man not even one generation from the woods, childless, kinless, peopleless—motionless, his eyes open but no longer looking at any of them, while the doctor examined him and drew the blankets up and put the stethoscope back into his bag and snapped the bag and only the boy knew that Sam too was going to die.

"Exhaustion," the doctor said. "Shock maybe. A man his age swimming rivers in December. He'll be all right. Just make him stay in bed for a day or two. Will there be somebody here with him?"

"There will be somebody here," Major de Spain said.

They went back to the house, to the rank little room where Boon still sat on the pallet bed with Lion's head under his hand while the men, the ones who had hunted behind Lion and the ones who had never seen him before today, came quietly in to look at him and went away. Then it was dawn and they all went out into the yard to look at Old Ben, with his eyes open too and his lips snarled back from his worn teeth and his mutilated foot and the little hard lumps under his skin which were the old bullets (there were fifty-two of them, buckshot rifle and ball) and the single almost invisible slit under his left shoulder where Boon's

blade had finally found his life. Then Ash began to beat on the bottom of the dish-pan with a heavy spoon to call them to breakfast and it was the first time he could remember hearing no sound from the dogs under the kitchen while they were eating. It was as if the old bear, even dead there in the yard, was a more potent terror still than they could face without Lion between them.

The rain had stopped during the night. By mid-morning the thin sun appeared, rapidly burning away mist and cloud, warming the air and the earth; it would be one of those windless Mississippi December days which are a sort of Indian summer's Indian summer. They moved Lion out in the front gallery, into the sun. It was Boon's idea. "Goddamn it," he said, "he never did want to stay in the house until I made him. You know that." He took a crowbar and loosened the floor boards under his pallet bed so it could be raised, mattress and all, without disturbing Lion's position, and they carried him out to the gallery and put him down facing the woods.

Then he and the doctor and McCaslin and Major de Spain went to Sam's hut. This time Sam didn't open his eyes and his breathing was so quiet, so peaceful that they could hardly see that he breathed. The doctor didn't even take out his stethoscope nor even touch him. "He's all right," the doctor said. "He didn't even catch cold. He just quit."

"Quit?" McCaslin said.

"Yes. Old people do that sometimes. Then they get a good night's sleep or maybe it's just a drink of whisky, and they change their minds."

They returned to the house. And then they began to arrive—the swamp-dwellers, the gaunt men who ran trap-lines and lived on quinine and coons and river water, the farmers of little corn- and cotton-patches along the bottom's edge whose fields and cribs and pig-pens the old bear had rifled, the loggers from the camp and the sawmill men from Hoke's and the town men from farther away than that, whose hounds the old bear had slain and traps and deadfalls he had wrecked and whose lead he carried. They came up mounted and on foot and in wagons, to enter the yard and look at him and then go on to the front where Lion lay, filling the little yard and overflowing it until there were almost a hundred of them squatting and standing in the warm and drowsing sunlight, talking quietly of hunting, of the game and the

dogs which ran it, of hounds and bear and deer and men of yesterday vanished from the earth, while from time to time the great blue dog would open his eyes, not as if he were listening to them but as though to look at the woods for a moment before closing his eyes again, to remember the woods or to see that they were still there. He died at sundown.

Major de Spain broke camp that night. They carried Lion into the woods, or Boon carried him that is, wrapped in a quilt from his bed, just as he had refused to let anyone else touch Lion yesterday until the doctor got there; Boon carrying Lion, and the boy and General Compson and Walter and still almost fifty of them following with lanterns and lighted pine-knots—men from Hoke's and even farther, who would have to ride out of the bottom in the dark, and swamper and trappers who would have to walk even, scattering toward the little hidden huts where they lived. And Boon would let nobody else dig the grave either and lay Lion in it and cover him and then General Compson stood at the head of it while the blaze and smoke of the pine-knots streamed away among the winter branches and spoke as he would have spoken over a man. Then they returned to camp. Major de Spain and McCaslin and Ash had rolled and tied all the bedding. The mules were hitched to the wagon and pointed out of the bottom and the wagon was already loaded and the stove in the kitchen was cold and the table was set with scraps of cold food and bread and only the coffee was hot when the boy ran into the kitchen where Major de Spain and McCaslin had already eaten. "What?" he cried. "What? I'm not going."

"Yes," McCaslin said, "we're going out tonight. Major wants to get on back home."

"No!" he said. "I'm going to stay."

"You've got to be back in school Monday. You've already missed a week more than I intended. It will take you from now until Monday to catch up. Sam's all right. You heard Doctor Crawford. I'm going to leave Boon and Tennie's Jim both to stay with him until he feels like getting up."

He was panting. The others had come in. He looked rapidly and almost frantically around at the other faces. Boon had a fresh bottle. He upended it and started the cork by striking the bottom of the bottle with the heel of his hand and drew the cork with his teeth and spat it out and drank. "You're damn right you're going back to school," Boon said. "Or I'll burn the tail off



of you myself if Cass don't, whether you are sixteen or sixty. Where in hell do you expect to get without education? Where would Cass be? Where in hell would I be if I hadn't never went to school?"

He looked at McCaslin again. He could feel his breath coming shorter and shorter and shallower and shallower, as if there were not enough air in the kitchen for that many to breathe. "This is just Thursday. I'll come home Sunday night on one of the horses. I'll come home Sunday, then. I'll make up the time I lost studying Sunday night, McCaslin," he said, without even despair.

"No, I tell you," McCaslin said. "Sit down here and eat your supper. We're going out to——"

"Hold up, Cass," General Compson said. The boy did not know General Compson had moved until he put his hand on his shoulder. "What is it, bud?" he said.

"I've got to stay," he said. "I've got to."

"All right," General Compson said. "You can stay. If missing an extra week of school is going to throw you so far behind you'll have to sweat to find out what some hired pedagogue put between the covers of a book, you better quit altogether.—And you shut up, Cass," he said, though McCaslin had not spoken. "You've got one foot straddled into a farm and the other foot straddled into a bank; you ain't even got a good hand-hold where this boy was already an old man long before you damned Sartorises and Edmondses invented farms and banks to keep yourselves from having to find out what this boy was born knowing and fearing too maybe but without being afraid, that could go ten miles on a compass because he wanted to look at a bear none of us had ever got near enough to put a bullet in and looked at the bear and came the ten miles back on the compass in the dark; maybe by God that's the why and the wherefore of farms and banks.—I reckon you still ain't going to tell what it is?"

But still he could not. "I've got to stay," he said.

"All right," General Compson said. "There's plenty of grub left. And you'll come home Sunday, like you promised McCaslin? Not Sunday night: Sunday."

"Yes, sir," he said.

"All right," General Compson said. "Sit down and eat, boys," he said. "Let's get started. It's going to be cold before we get home."

They ate. The wagon was already loaded and ready to depart; all they had to do was to get into it. Boon would drive them out to the road, to the farmer's stable where the surrey had been left. He stood beside the wagon, in silhouette on the sky, turbaned like a Paythan and taller than any there, the bottle tilted. Then he flung the bottle from his lips without even lowering it, spinning and glinting in the faint starlight, empty. "Them that's going," he said, "get in the goddamn wagon. Them that ain't, get out of the goddamn way." The others got in. Boon mounted to the seat beside General Compson and the wagon moved, on into the obscurity until the boy could no longer see it, even the moving density of it amid the greater night. But he could still hear it, for a long while: the slow, deliberate banging of the wooden frame as it lurched from rut to rut. And he could hear Boon even when he could no longer hear the wagon. He was singing, harsh, tuneless, loud.

That was Thursday. On Saturday morning Tennie's Jim left on McCaslin's woods-horse which had not been out of the bottom one time now in six years, and late that afternoon rode through the gate on the spent horse and on to the commissary where McCaslin was rationing the tenants and the wage-hands for the coming week, and this time McCaslin forestalled any necessity or risk of having to wait while Major de Spain's surrey was being horsed and harnessed. He took their own, and with Tennie's Jim already asleep in the back seat he drove in to Jefferson and waited while Major de Spain changed to boots and put on his overcoat, and they drove the thirty miles in the dark of that night and at daybreak on Sunday morning they swapped to the waiting mare and mule and as the sun rose they rode out of the jungle and on to the low ridge where they had buried Lion: the low mound of unannealed earth where Boon's spade-marks still showed and beyond the grave the platform of freshly cut saplings bound between four posts and the blanket-wrapped bundle upon the platform and Boon and the boy squatting between the platform and the grave until Boon, the bandage removed, ripped, from his head so that the long scoriations of Old Ben's claws resembled crusted tar in the sunlight, sprang up and threw down upon them with the old gun with which he had never been known to hit anything although McCaslin was already off the mule, kicked both feet free of the irons and vaulted down before the mule had stopped, walking toward Boon.

"Stand back," Boon said. "By God, you won't touch him. Stand back, McCaslin." Still McCaslin came on, fast yet without haste.

"Cass!" Major de Spain said. Then he said "Boon! You, Boon!" and he was down too and the boy rose too, quickly, and still McCaslin came on not fast but steady and walked up to the grave and reached his hand steadily out, quickly yet still not fast, and took hold the gun by the middle so that he and Boon faced one another across Lion's grave, both holding the gun, Boon's spent indomitable amazed and frantic face almost a head higher than McCaslin's beneath the black scoriations of beast's claws and then Boon's chest began to heave as though there were not enough air in all the woods, in all the wilderness, for all of them, for him and anyone else, even for him alone.

"Turn it loose, Boon," McCaslin said.

"You damn little spindling——" Boon said. "Don't you know I can take it away from you? Don't you know I can tie it around your neck like a damn cravat?"

"Yes," McCaslin said. "Turn it loose, Boon."

"This is the way he wanted it. He told us. He told us exactly how to do it. And by God you ain't going to move him. So we did it like he said, and I been sitting here ever since to keep the damn wildcats and varmints away from him and by God——" Then McCaslin had the gun, down-slanted while he pumped the slide, the five shells snicking out of it so fast that the last one was almost out before the first one touched the ground and McCaslin dropped the gun behind him without once having taken his eyes from Boon's.

"Did you kill him, Boon?" he said. Then Boon moved. He turned, he moved like he was still drunk and then for a moment blind too, one hand out as he blundered toward the big tree and seemed to stop walking before he reached the tree so that he plunged, fell toward it, flinging up both hands and catching himself against the tree and turning until his back was against it, backing with the tree's trunk his wild spent scoriated face and the tremendous heave and collapse of his chest, McCaslin following; facing him again, never once having moved his eyes from Boon's eyes. "Did you kill him, Boon?"

"No!" Boon said. "No!"

"Tell the truth," McCaslin said. "I would have done it if he had asked me to." Then the boy moved. He was between them,

facing McCaslin; the water felt as if it had burst and sprung not from his eyes alone but from his whole face, like sweat.

"Leave him alone!" he cried. "Goddamn it! Leave him alone!"

## 4

then he was twenty-one. He could say it, himself and his cousin juxtaposed not against the wilderness but against the tamed land which was to have been his heritage, the land which old Carothers McCaslin his grandfather had bought with white man's money from the wild men whose grandfathers without guns hunted it, and tamed and ordered or believed he had tamed and ordered it for the reason that the human beings he held in bondage and in the power of life and death had removed the forest from it and in their sweat scratched the surface of it to a depth of perhaps fourteen inches in order to grow something out of it which had not been there before and which could be translated back into the money he who believed he had bought it had had to pay to get it and hold it and a reasonable profit too: and for which reason old Carothers McCaslin, knowing better, could raise his children, his descendants and heirs, to believe the land was his to hold and bequeath since the strong and ruthless man has a cynical foreknowledge of his own vanity and pride and strength and a contempt for all his get: just as, knowing better, Major de Spain and his fragment of that wilderness which was bigger and older than any recorded deed: just as, knowing better, old Thomas Sutpen, from whom Major de Spain had had his fragment for money: just as Ikkemotubbe, the Chickasaw chief, from whom Thomas Sutpen had had the fragment for money or rum or whatever it was, knew in his turn that not even a fragment of it had been his to relinquish or sell

not against the wilderness but against the land, not in pursuit and lust but in relinquishment, and in the commissary as it should have been, not the heart perhaps but certainly the solar-plexus of the repudiated and relinquished: the square, galleried, wooden building squatting like a portent above the fields whose labourers it still held in thrall '65 or no and placarded over with advertisements for snuff and cures for chills and salves and potions manufactured and sold by white men to bleach the pigment and straighten the hair of negroes that they might resemble the very race which for two hundred years had held them in bondage and

from which for another hundred years not even a bloody civil war would have set them completely free

himself and his cousin amid the old smells of cheese and salt meat and kerosene and harness, the ranked shelves of tobacco and overalls and bottled medicine and thread and plough-bolts, the barrels and kegs of flour and meal and molasses and nails, the wall pegs dependent with ploughlines and plough-collars and hames and trace-chains, and the desk and the shelf above it on which rested the ledgers in which McCaslin recorded the slow outward trickle of food and supplies and equipment which returned each fall as cotton made and ginned and sold (two threads frail as truth and impalpable as equators yet cable-strong to bind for life them who made the cotton to the land their sweat fell on), and the older ledgers clumsy and archaic in size and shape, on the yellowed pages of which were recorded in the faded hand of his father Theophilus and his uncle Amodeus during the two decades before the Civil War, the manumission in title at least of Carothers McCaslin's slaves:

'Relinquish,' McCaslin said. 'Relinquish. You, the direct male descendant of him who saw the opportunity and took it, bought the land, took the land, got the land no matter how, held it to bequeath, no matter how, out of the old grant, the first patent, when it was a wilderness of wild beasts and wilder men, and cleared it, translated it into something to bequeath to his children, worthy of bequeathment for his descendants' ease and security and pride and to perpetuate his name and accomplishments. Not only the male descendant but the only and last descendant in the male line and in the third generation, while I am not only four generations from old Carothers, I derived through a woman and the very McCaslin in my name is mine only by sufferance and courtesy and my grandmother's pride in what that man accomplished whose legacy and monument you think you can repudiate.' and he

'I can't repudiate it. It was never mine to repudiate. It was never Father's and Uncle Buddy's to bequeath me to repudiate because it was never Grandfather's to bequeath them to bequeath me to repudiate because it was never old Ikkemotubbe's to sell to Grandfather for bequeathment and repudiation. Because it was never Ikkemotubbe's fathers' fathers' to bequeath Ikkemotubbe to sell to Grandfather or any man because on the instant when Ikkemotubbe discovered, realised, that he could

sell it for money, on that instant it ceased ever to have been his for ever, father to father to father, and the man who bought it bought nothing.'

'Bought nothing?' and he

'Bought nothing. Because He told in the Book how He created the earth, made it and looked at it and said it was all right, and then He made man. He made the earth first and peopled it with dumb creatures, and then He created man to be His overseer on the earth and to hold suzerainty over the earth and the animals on it in His name, not to hold for himself and his descendants inviolable title for ever, generation after generation, to the oblongs and squares of the earth, but to hold the earth mutual and intact in the communal anonymity of brotherhood, and all the fee He asked was pity and humility and sufferance and endurance and the sweat of his face for bread. And I know what you are going to say,' he said: 'That nevertheless Grandfather——' and McCaslin

'—did own it. And not the first. Not alone and not the first since, as your Authority states, man was dispossessed of Eden. Nor yet the second and still not alone, on down through the tedious and shabby chronicle of His chosen sprung from Abraham, and of the sons of them who dispossessed Abraham, and of the five hundred years during which half the known world and all it contained was chattel to one city as this plantation and all the life it contained was chattel and revokeless thrall to this commissary store and those ledgers yonder during your grandfather's life, and the next thousand years while men fought over the fragments of that collapse until at last even the fragments were exhausted and men snarled over the gnawed bones of the old world's worthless evening until an accidental egg discovered to them a new hemisphere. So let me say it: That nevertheless and notwithstanding old Carothers did own it. Bought it, got it, no matter; kept it, held it, no matter; bequeathed it: else why do you stand here relinquishing and repudiating? Held it, kept it for fifty years until you could repudiate it, while He—this Arbitrator, this Architect, this Umpire—condoned—or did He? looked down and saw—or did He? Or at least did nothing: saw, and could not, or did not see; saw, and would not, or perhaps He would not see—perverse, impotent, or blind: which?' and he

'Dispossessed,' and McCaslin

'What?' and he

'Dispossessed. Not impotent: He didn't condone; not blind, because He watched it. And let me say it. Dispossessed of Eden. Dispossessed of Canaan, and those who dispossessed him dispossessed him dispossessed, and the five hundred years of absentee landlords in the Roman bagnios, and the thousand years of wild men from the northern woods who dispossessed them and devoured their ravished substance ravished in turn again and then snarled in what you call the old world's worthless twilight over the old world's gnawed bones, blasphemous in His name until He used a simple egg to discover to them a new world where a nation of people could be founded in humility and pity and sufferance and pride of one to another. And Grandfather did own the land nevertheless and notwithstanding because He permitted it, not impotent and not condoning and not blind because He ordered and watched it. He saw the land already accursed even as Ikkemotubbe and Ikkemotubbe's father old Issetibbeha and old Issetibbeha's fathers too held it, already tainted even before any white man owned it by what Grandfather and his kind, his fathers, had brought into the new land which He had vouchsafed them out of pity and sufferance, on condition of pity and humility and sufferance and endurance, from that old world's corrupt and worthless twilight as though in the sailfuls of the old world's tainted wind which drove the ships——' and McCaslin

'Ah.'

'—and no hope for the land anywhere so long as Ikkemotubbe and Ikkemotubbe's descendants held it in unbroken succession. Maybe He saw that only by voiding the land for a time of Ikkemotubbe's blood and substituting for it another blood, could He accomplish His purpose. Maybe He knew already what that other blood would be, maybe it was more than justice that only the white man's blood was available and capable to raise the white man's curse, more than vengeance when——' and McCaslin

'Ah.'

'—when He used the blood which had brought in the evil to destroy the evil as doctors use fever to burn up fever, poison to slay poison. Maybe He chose Grandfather out of all of them He might have picked. Maybe He knew that Grandfather himself would not serve His purpose because Grandfather was born too soon too, but that Grandfather would have descendants, the right

descendants; maybe He had foreseen already the descendants Grandfather would have, maybe He saw already in Grandfather the seed progenitive of the three generations He saw it would take to set at least some of His lowly people free——' and McCaslin

"The sons of Ham. You who quote the Book: the sons of Ham.' and he

"There are some things He said in the Book, and some things reported of Him that He did not say. And I know what you will say now: That if truth is one thing to me and another thing to you, how will we choose which is truth? You don't need to choose. The heart already knows. He didn't have His Book written to be read by what must elect and choose, but by the heart, not by the wise of the earth because maybe they don't need it or maybe the wise no longer have any heart, but by the doomed and lowly of the earth who have nothing else to read with but the heart. Because the men who wrote his Book for Him were writing about truth and there is only one truth and it covers all things that touch the heart.' and McCaslin

'So these men who transcribed His Book for Him were sometime liars.' and he

'Yes. Because they were human men. They were trying to write down the heart's truth out of the heart's driving complexity, for all the complex and troubled hearts which would beat after them. What they were trying to tell, what He wanted said, was too simple. Those for whom they transcribed His words could not have believed them. It had to be expounded in the everyday terms which they were familiar with and could comprehend, not only those who listened but those who told it too, because if they who were that near to Him as to have been elected from among all who breathed and spoke language to transcribe and relay His words, could comprehend truth only through the complexity of passion and lust and hate and fear which drives the heart, what distance back to truth must they traverse whom truth could only reach by word of mouth?' and McCaslin

'I might answer that, since you have taken to proving your points and disproving mine by the same text, I don't know. But I don't say that, because you have answered yourself: No time at all if, as you say, the heart knows truth, the infallible and unerring heart. And perhaps you are right, since although you admitted three generations from old Carothers to you, there were



not three. There were not even completely two. Uncle Buck and Uncle Buddy. And they not the first and not alone. A thousand other Bucks and Buddies in less than two generations and sometimes less than one in this land which so you claim God created and man himself cursed and tainted. Not to mention 1865,' and he

'Yes. More men than Father and Uncle Buddy,' not even glancing toward the shelf above the desk, nor did McCaslin. They did not need to. To him it was as though the ledgers in their scarred cracked leather bindings were being lifted down one by one in their fading sequence and spread open on the desk or perhaps upon some apocryphal Bench or even Altar or perhaps before the Throne Itself for a last perusal and contemplation and refreshment of the All-knowledgable before the yellowed pages and the brown thin ink in which was recorded the injustice and a little at least of its amelioration and restitution faded back for ever into the anonymous communal original dust.

the yellowed pages scrawled in fading ink by the hand first of his grandfather and then of his father and uncle, bachelors up to and past fifty and then sixty, the one who ran the plantation and the farming of it and the other who did the housework and the cooking and continued to do it even after his twin married and the boy himself was born

the two brothers who as soon as their father was buried moved out of the tremendously-conceived, the almost barnlike edifice which he had not even completed, into a one-room log cabin which the two of them built themselves and added other rooms to while they lived in it, refusing to allow any slave to touch any timber of it other than the actual raising into place the logs which two men alone could not handle, and domiciled all the slaves in the big house some of the windows of which were still merely boarded up with odds and ends of plank or with the skins of bear and deer nailed over the empty frames: each sundown the brother who superintended the farming would parade the negroes as a first sergeant dismisses a company, and herd them willynilly, man woman and child, without question protest or recourse, into the tremendous abortive edifice scarcely yet out of embryo, as if even old Carothers McCaslin had paused aghast at the concrete indication of his own vanity's boundless conceiving: he would call his mental roll and herd them in and with a hand-wrought nail as long as a flenching-knife and suspended from a

short deer-hide thong attached to the door-jamb for that purpose, he would nail to the door of that house which lacked half its windows and had no hinged back door at all, so that presently and for fifty years afterward, when the boy himself was big to hear and remember it, there was in the land a sort of folk-tale: of the countryside all night long full of skulking McCaslin slaves dodging the moonlit roads and the Patrol-riders to visit other plantations, and of the unspoken gentlemen's agreement between the two white men and the two dozen black ones that, after the white man had counted them and driven the home-made nail into the front door at sundown, neither of the white men would go around behind the house and look at the back door, provided that all the negroes were behind the front one when the brother who drove it drew out the nail again at day-break

the twins who were identical even in their handwriting, unless you had specimens side by side to compare, and even when both hands appeared on the same page (as often happened, as if, long since past any oral intercourse, they had used the diurnally advancing pages to conduct the unavoidable business of the compulsion which had traversed all the waste wilderness of North Mississippi in 1830 and '40 and singled them out to drive) they both looked as though they had been written by the same perfectly normal ten-year-old boy, even to the spelling, except that the spelling did not improve as one by one the slaves which Carothers McCaslin had inherited and purchased—Roscius and Phoebe and Thucydides and Eunice and their descendants, and Sam Fathers and his mother for both of whom he had swapped an underbred trotting gelding to old Ikkemotubbe, the Chickasaw chief from whom he had likewise bought the land, and Tennie Beauchamp whom the twin Amodeus had won from a neighbour in a poker-game, and the anomaly calling itself Percival Brownlee which the twin Theophilus had purchased neither he nor his brother ever knew why apparently, from Bedford while he was still only a slave-dealer and not yet a general (It was a single page, not long and covering less than a year, not seven months in fact, begun in the hand which the boy had learned to distinguish as that of his father:

*Percavil Brownly 26 yr Old. cleark @ Bookepper. bought from N.B.Forest at Cold Water 3 Mar. 1856 \$265. dollars*

and beneath that in the same hand:

*5 mar 1856 No bookepper any way Cant read. Can write his Name but I already put that down My self Says he can Plough but dont look like it to Me. sent to Feild to day Mar 5 1856*

and the same hand:

*6 Mar 1856 Cant plough either Says he aims to be a Precher so may be he can lead live stock to Crick to Drink*

and this time it was the other, the hand which he now recognised as his uncle's when he could see them both on the same page:

*Mar 23th Cant do that either Except one at a Time Get shut of him*

then the first again:

*24 Mar 1856 Who in hell would buy him*

then the second:

*18th of Apr 1856 Nobody You put yourself out of Market at Cold Water two months ago I never said sell him Free him*

the first:

*22 Apr 1856 Ill get it out of him*

the second:

*Jun 13th 1856 How \$1 per yr 265\$ 265 yrs Wholl sign his Free paper*

then the first again:

*1 Oct 1856 Mule josephine Broke Leg @ shot Wrong stall wrong niger wrong everything \$100. dolars*

and the same:

*2 Oct 1856 Freed Debit McCaslin @ McCaslin \$265 dolars.*

then the second again:

*Oct 3th Debit Theophilus McCaslin Niger 265\$ Mule 100\$ 365\$ He hasnt gone yet Father should be here*

then the first:

*3 Oct 1876 Son of a bitch wont leave What would father done*

the second:

*29th of Oct 1856 Renamed him*

the first:

*31 Oct 1856 Renamed him what*

the second:

*Chrstms 1856 Spintrius*

) took substance and even a sort of shadowy life with their passions and complexities too as page followed page and year year; all there, not only the general and condoned injustice and its slow amortisation but the specific tragedy which had not been condoned and could never be amortised, the new page and the new ledger, the hand which he could now recognise at first glance as his father's:

*Father dide Lucius Quintus Carothers McCaslin, Callina 1772  
Missippy 1837. Dide and burid 27 June 1837  
Roskus. rased by Granfather in Callina Dont know how old. Freed  
27 June 1837 Dont want to leave. Dide and Burid 12 Jan 1841  
Fibby Roskus Wife. bought by granfather in Callina says Fifty  
Freed 27 June 1837 Dont want to leave. Dide and burd 1 Aug 1849  
Thucydus Roskus @ Fibby Son born in Callina 1779. Refused  
10acre peace fathers Will 28 Jun 1837 Refused Cash offer \$200.  
dolars from A. @ T. McCaslin 28 Jun 1837 Wants to stay and  
work it out*

and beneath this and covering the next five pages and almost that many years, the slow, day-by-day accrument of the wages allowed him and the food and clothing—the molasses and meat and meal, the cheap durable shirts and jeans and shoes and now and then a coat against rain and cold—charged against the slowly yet steadily mounting sum of balance (and it would seem to the boy that he could actually see the black man, the slave whom his white owner had for ever manumitted by the very act from which the black man could never be free so long as memory lasted, entering the commissary, asking permission perhaps of the white man's son to see the ledger-page which he could not even read, not even asking for the white man's word, which he would have had to accept for the reason that there was absolutely no way under the sun for him to test it, as to how the account stood, how much longer before he could go and never return, even if

only as far as Jefferson seventeen miles away) on to the double pen-stroke closing the final entry:

*3 Nov 1841 By Cash to Thucydus McCaslin \$200. dollars Set Up  
blaksmith in J. Dec. 1841 Dide and burid in J. 17 feb 1854.  
Eunice Bought by Father in New Orleans 1807 \$650. dollars. Mar-  
rid to Thucydus 1809 Drownd in Crick Cristmas Day 1832*

and then the other hand appeared, the first time he had seen it in the ledger to distinguish it as his uncle's, the cook and house-keeper whom even McCaslin, who had known him and the boy's father for sixteen years before the boy was born, remembered as sitting all day long in the rocking-chair from which he cooked the food, before the kitchen fire on which he cooked it:

*June 21th 1833 Drownd herself*

and the first:

*23 Jun 1833 Who in hell ever heard of a niger drownding himself*

and the second, unhurried, with a complete finality; the two identical entries might have been made with a rubber stamp save for the date:

*Aug 13th 1833 Drownd herself*

and he thought *But why? But why?* He was sixteen then. It was neither the first time he had been alone in the commissary nor the first time he had taken down the old ledgers familiar on their shelf above the desk ever since he could remember. As a child and even after nine and ten and eleven, when he had learned to read, he would look up at the scarred and cracked backs and ends but with no particular desire to open them, and though he intended to examine them some day because he realised that they probably contained a chronological and much more comprehensive though doubtless tedious record than he would ever get from any other source, not alone of his own flesh and blood but of all his people, not only the whites but the black ones too, who were as much a part of his ancestry as his white progenitors, and of the land which they had all held and used in common and fed from and on and would continue to use in common without regard to colour or titular ownership, it would only be on some idle day when he was old and perhaps even bored a little since what the old books contained would be after all these years fixed immutably, finished, unalterable, harmless. Then he was

sixteen. He knew what he was going to find before he found it. He got the commissary key from McCaslin's room after midnight while McCaslin was asleep and with the commissary door shut and locked behind him and the forgotten lantern stinking anew the rank dead icy air, he leaned above the yellowed page and thought not Why drowned herself, but thinking what he believed his father had thought when he found his brother's first comment: Why did Uncle Buddy think she had drowned herself? finding, beginning to find on the next succeeding page what he knew he would find only this was still not it because he already knew this:

*Tomasina called Tomy Daughter of Thucydus @ Eunice Born 1810  
dide in Child bed June 1833 and Burd. Yr stars fell*

nor the next:

*Turl Son of Thucydus @ Eunice Tomy born Jun 1833 yr stars fell  
Fathers will*

and nothing more, no tedious recording filling this page of wages day by day and food and clothing charged against them, no entry of his death and burial because he had outlived his white half-brothers and the books which McCaslin kept did not include obituaries: just *Fathers will* and he had seen that too: old Carothers's bold cramped hand far less legible than his sons' even and not much better in spelling, who while capitalising almost every noun and verb, made no effort to punctuate or construct whatever, just as he made no effort either to explain or obfuscate the thousand-dollar legacy to the son of an unmarried slave-girl, to be paid only at the child's coming-of-age, bearing the consequence of the act of which there was still no definite incontrovertible proof that he acknowledged, not out of his own substance but penalising his sons with it, charging them a cash forfeit on the accident of their own paternity; not even a bribe for silence toward his own fame since his fame would suffer only after he was no longer present to defend it, flinging almost contemptuously, as he might a cast-off hat or pair of shoes, the thousand dollars which could have had no more reality to him under those conditions than it would have to the negro, the slave who would not even see it until he came of age, twenty-one years too late to begin to learn what money was. *So I reckon that was cheaper than saying My son to a nigger* he thought. *Even if My son wasn't but just*

*two words. But there must have been love* he thought. *Some sort of love. Even what he would have called love: not just an afternoon's or a night's spittoon.* There was the old man, old, within five years of his life's end, long a widower and, since his sons were not only bachelors but were approaching middle age, lonely in the house and doubtless even bored since his plantation was established now and functioning and there was enough money now, too much of it probably for a man whose vices even apparently remained below his means; there was the girl, husbandless and young, only twenty-three when the child was born: perhaps he had sent for her at first out of loneliness, to have a young voice and movement in the house, summoned her, bade her mother send her each morning to sweep the floors and make the beds and the mother acquiescing since that was probably already understood, already planned: the only child of a couple who were not field hands and who held themselves something above the other slaves not alone for that reason but because the husband and his father and mother too had been inherited by the white man from his father, and the white man himself had travelled three hundred miles and better to New Orleans in a day when men travelled by horseback or steamboat, and bought the girl's mother as a wife for and that was all. The old frail pages seemed to turn of their own accord even while he thought *His own daughter His own daughter. No No Not even him* back to that one where the white man (not even a widower then) who never went anywhere any more than his sons in their time ever did and who did not need another slave, had gone all the way to New Orleans and bought one. And Tomey's Terrel was still alive when the boy was ten years old and he knew from his own observation and memory that there had already been some white in Tomey's Terrel's blood before his father gave him the rest of it; and looking down at the yellowed page spread beneath the yellow glow of the lantern smoking and stinking in that rank chill midnight room fifty years later, he seemed to see her actually walking into the icy creek on that Christmas day six months before her daughter's and her lover's (*Her first lover's* he thought. *Her first*) child was born, solitary, inflexible, griefless, ceremonial, in formal and succinct repudiation of grief and despair who had already had to repudiate belief and hope

that was all. He would never need look at the ledgers again nor did he; the yellowed pages in their fading and implacable

succession were as much a part of his consciousness, and would remain so for ever, as the fact of his own nativity:

*Tennie Beauchamp 21 yrs Won by Amodeus McCaslin from Hubert Beauchamp Esqre Possible Strait against three Treys in sigt Not called 1859 Marrid to Tomys Turl 1859*

and no date of freedom because her freedom, as well as that of her first surviving child, derived not from Buck and Buddy McCaslin in the commissary but from a stranger in Washington and no date of death and burial, not only because McCaslin kept no obituaries in his books, but because in this year 1883 she was still alive and would remain so to see a grandson by her last surviving child:

*Amodeus McCaslin Beauchamp Son of tomys Turl @ Tennie Beauchamp 1859 dide 1859*

then his uncle's hand entire, because his father was now a member of the cavalry command of that man whose name as a slave-dealer he could not even spell: and not even a page and not even a full line:

*Dauter Tomes Turl and tenny 1862*

and not even a line and not even a sex and no cause given though the boy could guess it because McCaslin was thirteen then and he remembered how there was not always enough to eat in more places than Vicksburg:

*Child of tomes and Tenny 1863*

and the same hand again and this one lived, as though Tenny's perseverance and the fading and diluted ghost of old Carothers's ruthlessness had at last conquered even starvation: and clearer, fuller, more carefully written and spelled than the boy had yet seen it, as if the old man, who should have been a woman to begin with, trying to run what was left of the plantation in his brother's absence in the intervals of cooking and caring for himself and the fourteen-year-old orphan, had taken as an omen for renewed hope the fact that this nameless inheritor of slaves was at least remaining alive long enough to receive a name:

*James Thucydus Beauchamp Son of Tomes Turl and Tenny Beauchamp Born 29th december 1864 and both Well Wanted to call him Theophilus but Tride Amodeus McCaslin and Callina McCaslin and both dide so Disswaded Them born at Two clock A,m, both Well*



but no more, nothing; it would be another two years yet before the boy, almost a man now, would return from the abortive trip into Tennessee with the still-intact third of old Carothers's legacy to his Negro son and his descendants, which as the three surviving children established at last one by one their apparent intention of surviving, their white half-uncles had increased to a thousand dollars each, conditions permitting as they came of age, and completed the page himself as far as it would even be completed when that day was long passed beyond which a man born in 1864 (or 1867 either, when he himself saw light) could have expected or himself hoped or even wanted to be still alive; his own hand now, queerly enough resembling neither his father's nor his uncle's nor even McCaslin's, but like that of his grandfather's save for the spelling:

*Vanished sometime on night of his twenty-first birthday Dec 29 1885. Traced by Isaac McCaslin to Jackson Tenn. and there lost. His third of legacy \$1000.00 returned to McCaslin Edmonds Trustee this day Jan 12 1886*

but not yet: that would be two years yet, and now his father's again, whose old commander was now quit of soldiering and slave-trading both; once more in the ledger and then not again and more illegible than ever, almost indecipherable at all from the rheumatism which now crippled him and almost completely innocent now even of any sort of spelling as well as punctuation, as if the four years during which he had followed the sword of the only man ever breathing who ever sold him a negro, let alone beat him in a trade, had convinced him not only of the vanity of faith and hope but of orthography too:

*Miss sophonsiba b dtr t t @ t 1869*

but not of belief and will because it was there, written, as McCaslin had told him, with the left hand, but there in the ledger one time more and then not again, for the boy himself was a year old, and when Lucas was born six years later, his father and uncle had been dead inside the same twelve-months almost five years; his own hand again, who was there and saw it, 1886, she was just seventeen, two years younger than himself, and he was in the commissary when McCaslin entered out of the first of dusk and said, 'He wants to marry Fonsiba,' like that: and he looked past McCaslin and saw the man, the stranger, taller than McCaslin

and wearing better clothes than McCaslin and most of the other white men the boy knew habitually wore, who entered the room like a white man and stood in it like a white man, as though he had let McCaslin precede him into it not because McCaslin's skin was white but simply because McCaslin lived there and knew the way, and who talked like a white man too, looking at him past McCaslin's shoulder rapidly and keenly once and then no more, without further interest, as a mature and contained white man not impatient but just pressed for time might have looked. 'Marry Fonsiba?' he cried. 'Marry Fonsiba?' and then no more either, just watching and listening while McCaslin and the Negro talked:

'To live in Arkansas, I believe you said.'

'Yes. I have property there. A farm.'

'Property? A farm? You own it?'

'Yes.'

'You don't say Sir, do you?'

'To my elders, yes.'

'I see. You are from the North.'

'Yes. Since a child.'

'Then your father was a slave.'

'Yes. Once.'

'Then how do you own a farm in Arkansas?'

'I have a grant. It was my father's. From the United States. For military service.'

'I see,' McCaslin said. 'The Yankee army.'

'The United States army,' the stranger said; and then himself again, crying it at McCaslin's back:

'Call aunt Tennie! I'll go get her! I'll—' But McCaslin was not even including him; the stranger did not even glance back toward his voice, the two of them speaking to one another again as if he were not even there:

'Since you seem to have it all settled,' McCaslin said, 'why have you bothered to consult my authority at all?'

'I don't,' the stranger said. 'I acknowledge your authority only so far as you admit your responsibility toward her as a female member of the family of which you are the head. I don't ask your permission. I——'

'That will do!' McCaslin said. But the stranger did not falter. It was neither as if he were ignoring McCaslin nor as if he had failed to hear him. It was as though he were making, not at

all an excuse and not exactly a justification, but simply a statement which the situation absolutely required and demanded should be made in McCaslin's hearing whether McCaslin listened to it or not. It was as if he were talking to himself, for himself to hear the words spoken aloud. They faced one another, not close yet at slightly less than foils' distance, erect, their voices not raised, not impactive, just succinct:

'—I inform you, notify you in advance as chief of her family. No man of honour could do less. Besides, you have, in your way, according to your lights and upbringing—'

'That's enough, I said,' McCaslin said. 'Be off this place by full dark. Go.' But for another moment the other did not move, contemplating McCaslin with that detached and heatless look, as if he were watching reflected in McCaslin's pupils the tiny image of the figure he was sustaining.

'Yes,' he said. 'After all, this is your house. And in your fashion you have . . . But no matter. You are right. This is enough.' He turned back toward the door; he paused again but only for a second, already moving while he spoke: 'Be easy. I will be good to her.' Then he was gone.

'But how did she ever know him?' the boy cried. 'I never even heard of him before! And Fonsiba, that's never been off this place except to go to church since she was born—'

'Ha,' McCaslin said. 'Even their parents don't know until too late how seventeen-year-old girls ever met the men who marry them too, if they are lucky.' And the next morning they were both gone, Fonsiba too. McCaslin never saw her again, nor did he, because the woman he found at last five months later was no one he had ever known. He carried a third of the three-thousand-dollar fund in gold in a money-belt, as when he had vainly traced Tennie's Jim into Tennessee a year ago. They—the man—had left an address of some sort with Tennie, and three months later a letter came, written by the man although McCaslin's wife Alice had taught Fonsiba to read and write too a little. But it bore a different postmark from the address the man had left with Tennie, and he travelled by rail as far as he could and then by contracted stage and then by a hired livery rig and then by rail again for a distance: an experienced traveller by now and an experienced bloodhound too and a successful one this time because he would have to be; as the slow interminable empty muddy December miles crawled and crawled and night followed night

in hotels, in roadside taverns of rough logs and containing little else but a bar; and in the cabins of strangers and the hay of lonely barns, in none of which he dared undress because of his secret golden girdle like that of a disguised one of the Magi travelling incognito and not even hope to draw him but only determination and desperation, he would tell himself: *I will have to find her. I will have to. We have already lost one of them. I will have to find her this time.* He did. Hunched in the slow and icy rain, on a spent hired horse splashed to the chest and higher, he saw it—a single log edifice with a clay chimney which seemed in process of being flattened by the rain to a nameless and valueless rubble of dissolution in that roadless and even pathless waste of unfenced fallow and wilderness jungle—no barn, no stable, not so much as a hen-coop: just a log cabin built by hand and no clever hand either, a meagre pile of clumsily-cut firewood sufficient for about one day and not even a gaunt hound to come bellowing out from under the house when he rode up—a farm only in embryo, perhaps a good farm, maybe even a plantation some day, but not now, not for years yet and only then with labour, hard and enduring and unflagging work and sacrifice; he shoved open the crazy kitchen door in its awry frame and entered an icy gloom where not even a fire for cooking burned and after another moment saw, crouched into the wall's angle behind a crude table, the coffee-coloured face which he had known all his life but knew no more, the body which had been born within a hundred yards of the room that he was born in and in which some of his own blood ran but which was now completely inheritor of generation after generation to whom an unannounced white man on a horse was a white man's hired Patroller wearing a pistol sometimes and a blacksnake whip always; he entered the next room, the only other room the cabin owned, and found, sitting in a rocking-chair before the hearth, the man himself, reading—sitting there in the only chair in the house, before that miserable fire for which there was not wood sufficient to last twenty-four hours, in the same ministerial clothing in which he had entered the commissary five months ago and a pair of gold-framed spectacles which, when he looked up and then rose to his feet, the boy saw did not even contain lenses, reading a book in the midst of that desolation, that muddy waste fenceless and even pathless and without even a walled shed for stock to stand beneath: and over all, permeant, clinging to the man's very clothing and exuding

from his skin itself, that rank stink of baseless and imbecile delusion, that boundless rapacity and folly, of the carpet-bagger followers of victorious armies.

'Don't you see?' he cried. 'Don't you see? This whole land, the whole South, is cursed, and all of us who derive from it, whom it ever suckled, white and black both, lie under the curse? Granted that my people brought the curse on to the land: maybe for that reason their descendants alone can—not resist it, not combat it—maybe just endure and outlast it until the curse is lifted. Then your people's turn will come because we have forfeited ours. But not now. Not yet. Don't you see?'

The other stood now, the unfrayed garments still ministerial even if not quite so fine, the book closed upon one finger to keep the place, the lensless spectacles held like a music master's wand in the other workless hand while the owner of it spoke his measured and sonorous imbecility of the boundless folly and the baseless hope: 'You're wrong. The curse you whites brought into this land has been lifted. It has been voided and discharged. We are seeing a new era, an era dedicated, as our founders intended it, to freedom, liberty and equality for all, to which this country will be the new Canaan——'

'Freedom from what? From work? Canaan?' He jerked his arm, comprehensive, almost violent: whereupon it all seemed to stand there about them, intact and complete and visible in the drafty, damp, heatless, negro-stale negro-rank sorry room—the empty fields without plough or seed to work them, fenceless against the stock which did not exist within or without the walled stable which likewise was not there. 'What corner of Canaan is this?'

'You are seeing it at a bad time. This is winter. No man farms this time of year.'

'I see. And of course her need for food and clothing will stand still while the land lies fallow.'

'I have a pension,' the other said. He said it as a man might say *I have grace* or *I own a gold mine*. 'I have my father's pension too. It will arrive on the first of the month. What day is this?'

'The eleventh,' he said. 'Twenty days more. And until then?'

'I have a few groceries in the house from my credit account with the merchant in Midnight who banks my pension cheque

for me. I have executed to him a power of attorney to handle it for me as a matter of mutual——'

'I see. And if the groceries don't last the twenty days?'

'I still have one more hog.'

'Where?'

'Outside,' the other said. 'It is customary in this country to allow stock to range free during the winter for food. It comes up from time to time. But no matter if it doesn't; I can probably trace its footprints when the need——'

'Yes!' he cried. 'Because no matter: you still have the pension cheque. And the man in Midnight will cash it and pay himself out of it for what you have already eaten and if there is any left over, it is yours. And the hog will be eaten by then or you still can't catch it, and then what will you do?'

'It will be almost spring then,' the other said. 'I am planning in the spring——'

'It will be January,' he said. 'And then February. And then more than half of March——' and when he stopped again in the kitchen she had not moved, she did not even seem to breathe or to be alive except her eyes watching him: when he took a step toward her it was still not movement because she could have retreated no farther: only the tremendous fathomless ink-coloured eyes in the narrow, thin, too thin coffee-coloured face watching him without alarm, without recognition, without hope. 'Fonsiba,' he said. 'Fonsiba. Are you all right?'

'I'm free,' she said. Midnight was a tavern, a livery stable, a big store (that would be where the pension cheque banked itself as a matter of mutual elimination of bother and fret, he thought) and a little one, a saloon and a blacksmith shop. But there was a bank there too. The president (the owner, for all practical purposes) of it was a translated Mississippian who had been one of Forrest's men too: and his body lightened of the golden belt for the first time since he left home eight days ago, with pencil and paper he multiplied three dollars by twelve months and divided it into one thousand dollars; it would stretch that way over almost twenty-eight years and for twenty-eight years at least she would not starve, the banker promising to send the three dollars himself by a trusty messenger on the fifteenth of each month and put it into her actual hand, and he returned home and that was all because in 1874 his father and his uncle were both dead and the old ledgers never again came down from the shelf above the

desk to which his father had returned them for the last time that day in 1869. But he could have completed it:

*Lucas Quintus Carothers McCaslin Beauchamp. Last surviving son and child of Tomey's Terrel and Tennie Beauchamp. March 17, 1874*

except that there was no need: not *Lucius Quintus @c @c @c*, but *Lucas Quintus*, not refusing to be called Lucius, because he simply eliminated that word from the name; not denying, declining the name itself, because he used three-quarters of it; but simply taking the name and changing, altering it, making it no longer the white man's but his own, by himself composed, himself self-progenitive and nominate, by himself ancestoried, as, for all the old ledgers recorded to the contrary, old Carothers himself was

and that was all: 1874 the boy; 1888 the man, repudiated denied and free; 1895 and husband but no father, unwidowed but without a wife, and found long since that no man is ever free and probably could not bear it if he were; married then and living in Jefferson in the little new jerrybuilt bungalow which his wife's father had given them: and one morning Lucas stood suddenly in the doorway of the room where he was reading the Memphis paper and he looked at the paper's dateline and thought *It's his birthday. He's twenty-one today* and Lucas said: 'Whar's the rest of that money old Carothers left? I wants it. All of it.'

that was all: and McCaslin

'More men than that one Buck and Buddy to fumble-heed that truth so mazed for them that spoke it and so confused for them that heard yet still there was 1865: and he

'But not enough. Not enough for even Father and Uncle Buddy to fumble-heed in even three generations not even three generations fathered by Grandfather not even if there had been nowhere beneath His sight any but Grandfather and so He would not even have needed to elect and choose. But He tried and I know what you will say. That having Himself created them He could have known no more of hope than He could have pride and grief but He didn't hope He just waited because He had made them: not just because He had set them alive and in motion but because He had already worried with them so long: worried with them so long because He had seen how in individual cases they were capable of anything any height or depth remembered in mazed incomprehension out of heaven where hell was created

too and so He must admit them or else admit His equal somewhere and so be no longer God and therefore must accept responsibility for what He Himself had done in order to live with Himself in His lonely and paramount heaven. And he probably knew it was vain but He had created them and knew them capable of all things because He had shaped them out of the primal Absolute which contained all and had watched them since in their individual exaltation and baseness and they themselves not knowing why nor how nor even when: until at last He saw that they were all Grandfather all of them and that even from them the elected and chosen the best the very best He could expect (not hope mind: not hope) would be Bucks and Buddies and not even enough of them and in the third generation not even Bucks and Buddies but——' and McCaslin

'Ah:' and he

'Yes. If He could see Father and Uncle Buddy in Grandfather He must have seen me too,—an Isaac born into a later life than Abraham's and repudiating immolation: fatherless and therefore safe declining the altar because maybe this time the exasperated Hand might not supply the kid——' and McCaslin

'Escape:' and he

'All right. Escape.—Until one day He said what you told Fonsiba's husband that afternoon here in this room: *This will do. This is enough*: not in exasperation or rage or even just sick to death as you were sick that day: just *This is enough* and looked about for one last time, for one time more since He had created them, upon this land this South for which He had done so much with woods for game and stream: for fish and deep rich soil for seed and lush springs to sprout it and long summers to mature it and serene falls to harvest it and short mild winters for men and animals and saw no hope anywhere and looked beyond it where hope should have been, where to East North and West lay illimitable that whole hopeful continent dedicated as a refuge and sanctuary of liberty and freedom from what you called the old world's worthless evening and saw the rich descendants of slavers, females of both sexes, to whom the black they shrieked of was another specimen another example like the Brazilian macaw brought home in a cage by a traveller, passing resolutions about horror and outrage in warm and air-proof halls: and the thundering cannonade of politicians earning votes and the medicine-shows of pulpiteers earning Chataqua fees, to whom the outrage and the injustice



were as much abstractions as Tariff or Silver or Immortality and who employed the very shackles of its servitude and the sorry rags of its regalia as they did the other beer and banners and mottoes redfire and brimstone and sleight-of-hand and musical handsaws: and the whirling wheels which manufactured for a profit the pristine replacements of the shackles and shoddy garments as they wore out and spun the cotton and made the gins which ginned it and the cars and ships which hauled it, and the men who ran the wheels for that profit and established and collected the taxes it was taxed with and the rates for hauling it and the commissions for selling it: and He could have repudiated them since they were his creation now and for evermore throughout all their generations until not only that old world from which He had rescued them but this new one too which He had revealed and led them to as a sanctuary and refuge were become the same worthless tideless rock cooling in the last crimson evening except that out of all that empty sound and bootless fury one silence, among that loud and moiling all of them just one simple enough to believe that horror and outrage were first and last simply horror and outrage and was crude enough to act upon that, illiterate and had no words for talking or perhaps was just busy and had no time to, one out of them all who did not bother Him with cajolery and adjuration then pleading then threat and had not even bothered to inform Him in advance what he was about so that a lesser than He might have even missed the simple act of lifting the long ancestral musket down from the deer-horns above the door, whereupon He said *My name is Brown too* and the other *So is mine* and He *Then mine or yours can't be. 'cause I am against it* and the other *So am I* and He triumphantly *Then where are you going with that gun?* and the other told him in one sentence one word and He: amazed: Who knew neither hope nor pride nor grief *But your Association, your Committee, your Officers. Where are your Minutes, your Motions, your Parliamentary Procedures?* and the other *I ain't against them. They are all right I reckon for them that have the time. I am just against the weak because they are niggers being held in bondage by the strong just because they are white.* So He turned once more to this land which He still intended to save because He had done so much for it——' and McCaslin

'What?' and he

'—to these people He was still committed to because they were His creations——' and McCaslin

"Turned back to us? His face to us?" and he

"—whose wives and daughters at least made soups and jellies for them when they were sick and carried the trays through the mud and the winter too into the stinking cabins and sat in the stinking cabins and kept fires going until crises came and passed but that was not enough: and when they were very sick had them carried into the big house itself into the company room itself maybe and nursed them there which the white man would have done too for any other of his cattle that was sick but at least the man who hired one from a livery wouldn't have and still that was not enough: so that He said and not in grief either Who had made them and so could know no more of grief than He could of pride or hope: *Apparently they can learn nothing through suffering, remember nothing save when underlined in blood—*" and McCaslin

'Ashby on an afternoon's ride, to call on some remote maiden cousins of his mother or maybe just acquaintances of hers, comes by chance upon a minor engagement of outposts and dismounts and with his crimson-lined cloak for target leads a handful of troops he never saw before against an entrenched position of backwoods-trained riflemen. Lee's battle-order, wrapped maybe about a handful of cigars and doubtless thrown away when the last cigar was smoked, found by a Yankee Intelligence officer on the floor of a saloon behind the Yankee lines after Lee had already divided his forces before Sharpsburg. Jackson on the Plank Road, already rolled up the flank which Hooker believed could not be turned and, waiting only for night to pass to continue the brutal and incessant slogging which would fling that whole wing back into Hooker's lap where he sat on a front gallery in Chancellorsville drinking rum toddies and telegraphing Lincoln that he had defeated Lee, is shot from among a whole covey of minor officers and in the blind night by one of his own patrols, leaving as next by seniority Stuart that gallant man born apparently already horsed and sabred and already knowing all there was to know about war except the slogging and brutal stupidity of it: and that same Stuart off raiding Pennsylvania hen-roosts when Lee should have known of all of Meade just where Hancock was on Cemetery Ridge: and Longstreet too at Gettysburg and that same Longstreet shot out of saddle by his own men in the dark by mistake just as Jackson was. His face to us? His face to us?" and he

'How else have made them fight? Who else but Jackson and

Stuarts and Ashbys and Morgans and Forrests?—the farmers of the central and middle-west, holding land by the acre instead of the tens or maybe even the hundreds, farming it themselves and to no single crop of cotton or tobacco or cane, owning no slaves and needing and wanting none and already looking toward the Pacific coast, not always as long as two generations there and having stopped where they did stop only through the fortuitous mischance that an ox died or a wagon-axle broke. And the New England mechanics who didn't even own land and measured all things by the weight of water and the cost of turning wheels and the narrow fringe of traders and ship-owners still looking backward across the Atlantic and attached to the continent only by their counting-houses. And those who should have had the alertness to see: the wildcat manipulators of mythical wilderness town sites; and the astuteness to rationalise: the bankers who held the mortgages on the land which the first were only waiting to abandon and on the railroads and steamboats to carry them still farther west, and on the factories and the wheels and the rented tenements those who ran them lived in; and the leisure and scope to comprehend and fear in time and even anticipate: the Boston-bred (even when not born in Boston) spinster descendants of long lines of similarly-bred and likewise spinster aunts and uncles whose hands knew no callus except that of the indicting pen, to whom the wilderness itself began at the top of tide and who looked, if at anything other than Beacon Hill, only toward heaven—not to mention all the loud rabble of the camp-followers of pioneers: the bellowing of politicians, the mellifluous choring of self-styled men of God, the——' and McCaslin

'Here, here. Wait a minute:' and he

'Let me talk now. I'm trying to explain to the head of my family something which I have got to do which I don't quite understand myself, not in justification of it but to explain it if I can. I could say I don't know why I must do it but that I do know I have got to because I have got myself to have to live with for the rest of my life and all I want is peace to do it in. But you are the head of my family. More. I knew a long time ago that I would never have to miss my father, even if you are just finding out that you have missed your son.—the drawers of bills and the shavers of notes and the schoolmasters and the self-ordained to teach and lead and all that horde of the semi-literate with a white shirt but no change for it, with one eye on themselves and watching each

other with the other one. Who else could have made them fight: could have struck them so aghast with fear and dread as to turn shoulder to shoulder and face one way and even stop talking for a while and even after two years of it keep them still so wrung with terror that some among them would seriously propose moving their very capital into a foreign country lest it be ravaged and pillaged by a people whose entire male white population would have little more than filled any one of their larger cities: except Jackson in the Valley and three separate armies trying to catch him and none of them ever knowing whether they were just retreating from a battle or just running into one and Stuart riding his whole command entirely around the biggest single armed force this continent ever saw in order to see what it looked like from behind and Morgan leading a cavalry charge against a stranded man-of-war. Who else could have declared a war against a power with ten times the area and a hundred times the men and a thousand times the resources, except men who could believe that all necessary to conduct a successful war was not acumen nor shrewdness nor politics nor diplomacy nor money or even integrity and simple arithmetic but just love of land and courage——

‘And an unblemished and gallant ancestry and the ability to ride a horse,’ McCaslin said. ‘Don’t leave that out.’ It was evening now, the tranquil sunset of October mazy with windless woodsmoke. The cotton was long since picked and ginned, and all day now the wagons loaded with gathered corn moved between field and crib, processional across the enduring land. ‘Well, maybe that’s what He wanted. At least, that’s what He got.’ This time there was no yellowed procession of fading and harmless ledger-pages. This was chronicled in a harsher book and McCaslin, fourteen and fifteen and sixteen, had seen it and the boy himself had inherited it as Noah’s grandchildren had inherited the Flood although they had not been there to see the deluge: that dark corrupt and bloody time while three separate peoples had tried to adjust not only to one another but to the new land which they had created and inherited too and must live in for the reason that those who had lost it were no less free to quit it than those who had gained it were:—those upon whom freedom and equality had been dumped overnight and without warning or preparation or any training in how to employ it or even just endure it and who misused it not as children would nor

yet because they had been so long in bondage and then so suddenly freed, but misused it as human beings always misuse freedom, so that he thought *Apparently there is a wisdom beyond even that learned through suffering necessary for a man to distinguish between liberty and licence*; those who had fought for four years and lost to preserve a condition under which the franchisement was anomaly and paradox, not because they were opposed to freedom as freedom but for the old reasons for which man (not the generals and politicians but man) has always fought and died in wars: to preserve a status quo or to establish a better future one to endure for his children; and lastly, as if that were not enough for bitterness and hatred and fear, that third race even more alien to the people whom they resembled in pigment and in whom even the same blood ran, than to the people whom they did not,—that race threefold in one and silent even among themselves save for a single fierce will for rapine and pillage, composed of the sons of middle-aged Quartermaster lieutenants and Army sutlers and contractors in military blankets and shoes and transport mules, who followed the battles they themselves had not fought and inherited the conquest they themselves had not helped to gain, sanctioned and protected even if not blessed, and left their bones and in another generation would be engaged in a fierce economic competition of small sloven farms with the black men they were supposed to have freed and the white descendants of fathers who had owned no slaves anyway whom they were supposed to have disinherited and in the third generation would be back once more in the little lost county seats as barbers and garage mechanics and deputy sheriffs and mill- and gin-hands and power-plant firemen, leading, first in mufti then later in an actual formalised regalia of hooded sheets and passwords and fiery christian symbols, lynching mobs against the race their ancestors had come to save: and of all that other nameless horde of speculators in human misery, manipulators of money and politics and land, who follow catastrophe and are their own protection as grasshoppers are and need no blessing and sweat no plough or axe-helve and batten and vanish and leave no bones, just as they derived apparently from no ancestry, no mortal flesh, no act even of passion or even of lust: and the Jew who came without protection too since after two thousand years he had got out of the habit of being or needing it, and solitary, without even the solidarity of the locusts and in this a sort of courage since he had come

thinking not in terms of simple pillage but in terms of his great-grandchildren, seeking yet some place to establish them to endure even though for ever alien: and unblessed: a pariah about the face of the Western earth which twenty centuries later was still taking revenge on him for the fairy tale with which he had conquered it. McCaslin had actually seen it, and the boy even at almost eighty would never be able to distinguish certainly between what he had seen and what had been told him: a lightless and gutted and empty land where women crouched with the huddled children behind locked doors and men armed in sheets and masks rode the silent roads and the bodies of white and black both, victims not so much of hate as of desperation and despair, swung from lonely limbs: and men shot dead in polling-booths with the still wet pen in one hand and the unblotted ballot in the other: and a United States marshal in Jefferson who signed his official papers with a crude cross, an ex-slave called Sickymo, not at all because his ex-owner was a doctor and apothecary but because, still a slave, he would steal his master's grain alcohol and dilute it with water, and peddle it in pint bottles from a cache beneath the roots of a big sycamore tree behind the drug store, who had attained his high office because his half-white sister was the concubine of the Federal A.P.M.: and this time McCaslin did not even say Look but merely lifted one hand, not even pointing, not even specifically toward the shelf of ledgers but toward the desk, toward the corner where it sat beside the scuffed patch on the floor where two decades of heavy shoes had stood while the white man at the desk added and multiplied and subtracted. And again he did not need to look because he had seen this himself and, twenty-three years after the Surrender and twenty-four after the Proclamation, was still watching it: the ledgers, new ones now and filled rapidly, succeeding one another rapidly and containing more names than old Carothers or even his father and Uncle Buddy had ever dreamed of; new names and new faces to go with them, among which the old names and faces that even his father and uncle would have recognised, were lost, vanished —Tomey's Terrel dead, and even the tragic and miscast Percival Brownlee, who couldn't keep books and couldn't farm either, found his true niche at last, reappeared in 1852 during the boy's father's absence and had apparently been living on the plantation for at least a month before his uncle found out about it, conducting impromptu revival meetings among negroes, preaching

and leading the singing also in his high sweet true soprano voice and disappeared again on foot and at top speed, not behind but ahead of a body of raiding Federal horse and reappeared for the third and last time in the entourage of a travelling Army paymaster, the two of them passing through Jefferson in a surrey at the exact moment when the boy's father (it was 1866) also happened to be crossing the Square, the surrey and its occupants traversing rapidly that quiet and bucolic scene and even in that fleeting moment and to others beside the boy's father giving an illusion of flight and illicit holiday like a man on an excursion during his wife's absence with his wife's personal maid, until Brownlee glanced up and saw his late co-master and gave him one defiant female glance and then broke again, leaped from the surrey and disappeared this time for good and it was only by chance that McCaslin, twenty years later, heard of him again, an old man now and quite fat, as the well-to-do proprietor of a select New Orleans brothel; and Tennie's Jim gone, nobody knew where, and Fonsiba in Arkansas with her three dollars each month and the scholar-husband with his lensless spectacles and frock coat and his plans for the spring; and only Lucas was left, the baby, the last save himself of old Carothers's doomed and fatal blood which in the male derivation seemed to destroy all it touched, and even he was repudiating and at least hoping to escape it;—Lucas, the boy of fourteen whose name would not even appear for six years yet among those rapid pages in the bindings new and dustless too since McCaslin lifted them down daily now to write into them the continuation of that record which two hundred years had not been enough to complete and another hundred would not be enough to discharge; that chronicle which was a whole land in miniature, which multiplied and compounded was the entire South, twenty-three years after surrender and twenty-four from emancipation—that slow trickle of molasses and meal and meat, of shoes and straw hats and overalls, of ploughlines and collars and heel-bolts and buckheads and clevises, which returned each fall as cotton—the two threads frail as truth and impalpable as equators yet cable-strong to bind for life them who made the cotton to the land their sweat fell on: and he

‘Yes. Binding them for a while yet, a little while yet. Through and beyond that life and maybe through and beyond the life of that life's sons and maybe even through and beyond that of the sons of those sons. But not always, because they will endure.

They will outlast us because they are——' it was not a pause, barely a falter even, possibly appreciable only to himself, as if he couldn't speak even to McCaslin, even to explain his repudiation, that which to him too, even in the act of escaping (and maybe this was the reality and the truth of his need to escape) was heresy: so that even in escaping he was taking with him more of that evil and unregenerate old man who could summon, because she was his property, a human being because she was old enough and female, to his widower's house and get a child on her and then dismiss her because she was of an inferior race, and then bequeath a thousand dollars to the infant because he would be dead then and wouldn't have to pay it, than even he had feared. 'Yes. He didn't want to. He had to. Because they will endure. They are better than we are. Stronger than we are. Their vices are vices aped from white men or that white men and bondage have taught them: improvidence and intemperance and evasion—not laziness: evasion: of what white men had set them to, not for their aggrandisement or even comfort but his own——' and McCaslin

'All right. Go on: Promiscuity. Violence. Instability and lack of control. Inability to distinguish between mine and thine——' and he

'How distinguish, when for two hundred years mine did not even exist for them?' and McCaslin

'All right. Go on. And their virtues——' and he

'Yes. Their own. Endurance——' and McCaslin

'So have mules:' and he

'——and pity and tolerance and forbearance and fidelity and love of children——' and McCaslin

'So have dogs:' and he

'——whether their own or not or black or not. And more: what they got not only not from white people but not even despite white people because they had it already from the old free fathers a longer time free than us because we have never been free——' and it was in McCaslin's eyes too, he had only to look at McCaslin's eyes and it was there, that summer twilight seven years ago, almost a week after they had returned from the camp before he discovered that Sam Fathers had told McCaslin: an old bear, fierce and ruthless not just to stay alive but ruthless with the fierce pride of liberty and freedom, jealous and proud enough of liberty and freedom to see it threatened not with fear nor even



alarm but almost with joy, seeming deliberately to put it into jeopardy in order to savour it and keep his old strong bones and flesh supple and quick to defend and preserve it; an old man, son of a Negro slave and an Indian king, inheritor on the one hand of the long chronicle of a people who had learned humility through suffering and learned pride through the endurance which survived the suffering, and on the other side the chronicle of a people even longer in the land than the first, yet who now existed there only in the solitary brotherhood of an old and childless Negro's alien blood and the wild and invincible spirit of an old bear; a boy who wished to learn humility and pride in order to become skilful and worthy in the woods but found himself becoming so skilful so fast that he feared he would never become worthy because he had not learned humility and pride though he had tried, until one day an old man who could not have defined either led him as though by the hand to where an old bear and a little mongrel dog showed him that, by possessing one thing other, he would possess them both; and a little dog, nameless and mongrel and many-fathered, grown yet weighing less than six pounds, who couldn't be dangerous because there was nothing anywhere much smaller, not fierce because that would have been called just noise, not humble because it was already too near the ground to genuflect, and not proud because it would not have been close enough for anyone to discern what was casting that shadow and which didn't even know it was not going to heaven since they had already decided it had no immortal soul, so that all it could be was brave even though they would probably call that too just noise. *'And you didn't shoot,' McCaslin said. 'How close were you?'*

*'I don't know,' he said. 'There was a big wood tick just inside his off hind leg. I saw that. But I didn't have the gun then.'*

*'But you didn't shoot when you had the gun,' McCaslin said. 'Why?' But McCaslin didn't wait, rising and crossing the room, across the pelt of the bear he had killed two years ago and the bigger one McCaslin had killed before he was born, to the bookcase beneath the mounted head of his first buck, and returned with the book and sat down again and opened it. 'Listen,' he said. He read the five stanzas aloud and closed the book on his finger and looked up. 'All right,' he said. 'Listen,' and read again, but only one stanza this time and closed the book and laid it on the table. 'She cannot fade, though thou hast not thy bliss,' McCaslin said: 'For ever wilt thou love, and she is fair.'*

'He's talking about a girl,' he said.

'He had to talk about something,' McCaslin said. Then he said, 'He was talking about truth. Truth is one. It doesn't change. It covers all things which touch the heart—honour and pride—and pity and justice and courage and love. Do you see now?' He didn't know. Somehow it had seemed simpler than that, simpler than somebody talking in a book about a young man and a girl he would never need to grieve over because he could never approach any nearer and would never have to get any further away. He had heard about an old bear and finally got big enough to hunt it and he hunted it four years and at last met it with a gun in his hands and he didn't shoot. Because a little dog—But he could have shot long before the fyce covered the twenty yards to where the bear waited, and Sam Fathers could have shot at any time during the interminable minute Old Ben stood on his hind legs over them. . . . He ceased. McCaslin watched him, still speaking, the voice, the words as quiet as the twilight itself was: 'Courage and honour and pride, and pity and love of justice and of liberty. They all touch the heart, and what the heart holds to becomes truth, as far as we know truth. Do you see now?' and he could still hear them, intact in this twilight as in that one seven years ago, no louder still because they did not need to be because they would endure: and he had only to look at McCaslin's eyes beyond the thin and bitter smiling, the faint lip-lift which would have had to be called smiling;—his kinsman, his father almost, who had been born too late into the old time and too soon for the new, the two of them juxtaposed and alien now to each other against their ravaged patrimony, the dark and ravaged fatherland still prone and panting from its etherless operation:

'Habet then.—So 'this land is, indubitably, of and by itself cursed:' and he

'Cursed:' and again McCaslin merely lifted one hand, not even speaking and not even toward the ledgers: so that, as the stereopticon condenses into one instantaneous field the myriad minutiae of its scope, so did that slight and rapid gesture establish in the small cramped and cluttered twilit room not only the ledgers but the whole plantation in its mazed and intricate entirety—the land, the fields and what they represented in terms of cotton ginned and sold, the men and women whom they fed and clothed and even paid a little cash money at Christmas-time in return for the labour which planted and raised and picked and ginned the cotton, the machinery and mules and gear with which they raised it and their cost and upkeep and replacement—that

whole edifice intricate and complex and founded upon injustice and erected by ruthless rapacity and carried on even yet with at times downright savagery not only to the human beings but the valuable animals too, yet solvent and efficient and, more than that: not only still intact but enlarged, increased: brought still intact by McCaslin, himself little more than a child then, through and out of the debacle and chaos of twenty years ago where hardly one in ten survived, and enlarged and increased and would continue so, solvent and efficient and intact and still increasing so long as McCaslin and his McCaslin successors lasted, even though their surnames might not even be Edmonds then: and he: 'Habet too. Because that's it: not the land, but us. Not only the blood, but the name too; not only its colour but its designation: Edmonds, white, but, a female line, could have no other but the name his father bore; Beauchamp, the elder line and the male one, but, black, could have had any name he liked and no man would have cared, except the name his father bore who had no name——' and McCaslin

'And since I know too what you know I will say now, once more let me say it: And one other, and in the third generation too, and the male, the eldest, the direct and sole and white and still McCaslin even, father to son to son——' and he

'I am free:' and this time McCaslin did not even gesture, no inference of fading pages, no postulation of the stereoptic whole, but the frail and iron thread strong as truth and impervious as evil and longer than life itself and reaching beyond record and patrimony both to join him with the lusts and passions, the hopes and dreams and griefs, of bones whose names while still fleshed and capable even old Carothers's grandfather had never heard: and he: 'And of that too:' and McCaslin

'Chosen, I suppose (I will concede it) out of all your time by Him as you say Buck and Buddy were from theirs. And it took Him a bear and an old man and four years just for you. And it took you fourteen years to reach that point and about that many, maybe more, for Old Ben, and more than seventy for Sam Fathers. And you are just one. How long then? How long?' and he

'It will be long. I have never said otherwise. But it will be all right because they will endure——' and McCaslin

'And anyway, you will be free.—No, not now nor ever, we from them nor they from us. So I repudiate too. I would deny

even if I knew it were true. I would have to. Even you can see that I could do no else. I am what I am; I will be always what I was born and have always been. And more than me. More than me, just as there were more than Buck and Buddy in what you called His first plan which failed:' and he

'And more than me:' and McCaslin

'No. Not even you. Because mark. You said how on that instant when Ikkemotubbe realised that he could sell the land to Grandfather, it ceased for ever to have been his. All right; go on: Then it belonged to Sam Fathers, old Ikkemotubbe's son. And who inherited from Sam Fathers, if not you? co-heir perhaps with Boon, if not of his life maybe, at least of his quitting it?' and he

'Yes. Sam Fathers set me free.' And Isaac McCaslin, not yet Uncle Ike, a long time yet before he would be uncle to half a county and still father to none, living in one small cramped fireless rented room in a Jefferson boarding-house where petit juries were domiciled during court terms and itinerant horse- and mule-traders stayed, with his kit of brand-new carpenter's tools and the shotgun McCaslin had given him with his name engraved in silver and old General Compson's compass (and, when the General died, his silver-mounted horn too) and the iron cot and mattress and the blankets which he would take each fall into the woods for more than sixty years and the bright tin coffee-pot

there had been a legacy, from his Uncle Hubert Beauchamp, his godfather, that bluff burly roaring childlike man from whom Uncle Buddy had won Tomey's Terrel's wife Tennie in the poker-game in 1859—'posible strait against three Treys in sight Not called'—; no pale sentence or paragraph scrawled in cringing fear of death by a weak and trembling hand as a last desperate sop flung backward at retribution, but a Legacy, a Thing, possessing weight to the hand and bulk to the eye and even audible: a silver cup filled with gold pieces and wrapped in burlap and sealed with his godfather's ring in the hot wax, which (intact still) even before his Uncle Hubert's death and long before his own majority, when it would be his, had become not only a legend but one of the family lares. After his father's and his Uncle Hubert's sister's marriage they moved back into the big house, the tremendous cavern which old Carothers had started and never finished, cleared the remaining negroes out of it and with his mother's dowry completed it, at least the rest of the

windows and doors and moved into it, all of them save Uncle Buddy who declined to leave the cabin he and his twin had built, the move being the bride's notion and more than just a notion and none ever to know if she really wanted to live in the big house or if she knew beforehand that Uncle Buddy would refuse to move: and two weeks after his birth in 1867, the first time he and his mother came downstairs, one night and the silver cup sitting on the cleared dining-room table beneath the bright lamp and while his mother and his father and McCaslin and Tennie (his nurse: carrying him)—all of them again but Uncle Buddy—watched, his Uncle Hubert rang one by one into the cup the bright and glinting mintage and wrapped it into the burlap envelope and heated the wax and sealed it and carried it back home with him where he lived alone now without even his sister either to hold him down as McCaslin said or to try to raise him up as Uncle Buddy said, and (dark times then in Mississippi) Uncle Buddy said most of the niggers gone and the ones that didn't go even Hub Beauchamp could not have wanted: but the dogs remained and Uncle Buddy and Beauchamp fiddled while Nero fox-hunted.

they would go and see it there; at last his mother would prevail and they would depart in the surrey, once more all save Uncle Buddy and McCaslin to keep Uncle Buddy company until one winter Uncle Buddy began to fail and from then on it was himself, beginning to remember now, and his mother and Tennie and Tomey's Terrel to drive: the twenty-two miles into the next county, the twin gateposts on one of which McCaslin could remember the half-grown boy blowing a fox-horn at breakfast, dinner and supper-time and jumping down to open to any passer who happened to hear it but where there were no gates at all now, the shabby and overgrown entrance to what his mother still insisted that people call Warwick because her brother was if truth but triumphed and justice but prevailed the rightful earl of it, the paintless house which outwardly did not change but which on the inside seemed each time larger because he was too little to realise then that there was less and less in it of the fine furnishings, the rosewood and mahogany and walnut which for him had never existed anywhere anyway save in his mother's tearful lamentations and the occasional piece small enough to be roped somehow on to the rear or the top of the carriage on their return (And he remembered this, he had seen it: an instant, a flash, his

mother's soprano 'Even my dress! Even my dress!' loud and outraged in the barren unswept hall; a face young and female and even lighter in colour than Tomey's Terrel's for an instant in a closing door; a swirl, a glimpse of the silk gown and the flick and glint of an ear-ring: an apparition rapid and tawdry and illicit yet somehow even to the child, the infant still almost, breathless and exciting and evocative: as though, like two limpid and pellucid streams meeting, the child which he still was had made serene and absolute and perfect rapport and contact through that glimpsed nameless illicit hybrid female flesh with the boy which had existed at that stage of inviolable and immortal adolescence in his uncle for almost sixty years; the dress, the face, the ear-rings gone in that same aghast flash and his uncle's voice: 'She's my cook! She's my new cook! I had to have a cook, didn't I?' then the uncle himself, the face alarmed and aghast too yet still innocently and somehow even indomitably of a boy, they retreating in their turn now, back to the front gallery, and his uncle again, pained and still amazed, in a sort of desperate resurgence if not of courage at least of self-assertion: 'They're free now! They're folks too just like we are!' and his mother: 'That's why! That's why! My mother's house! Defiled! Defiled!' and his uncle: 'Damn it, Sibbey, at least give her time to pack her grip:' then over, finished, the loud uproar and all, himself and Tennie and he remembered Tennie's inscrutable face at the broken shutterless window of the bare room which had once been the parlour while they watched, hurrying down the lane at a stumbling trot, the routed compounder of his uncle's uxory: the back, the nameless face which he had seen only for a moment, the once-hooped dress ballooning and flapping below a man's overcoat, the worn heavy carpet-bag jouncing and banging against her knee, routed and in retreat true enough and in the empty lane solitary young-looking and forlorn yet withal still exciting and evocative and wearing still the silken banner captured inside the very citadel of respectability, and unforgettable.)

the cup, the sealed inscrutable burlap, sitting on the shelf in the locked closet, Uncle Hubert unlocking the door and lifting it down and passing it from hand to hand: his mother, his father, McCaslin and even Tennie, insisting that each take it in turn and heft it for weight and shake it again to prove the sound, Uncle Hubert himself standing spraddled before the cold unswept

hearth in which the very bricks themselves were crumbling into a litter of soot and dust and mortar and the droppings of chimney-sweeps, still roaring and still innocent and still indomitable: and for a long time he believed nobody but himself had noticed that his uncle now put the cup only into his hands, unlocked the door and lifted it down and put it into his hands and stood over him until he had shaken it obediently until it sounded then took it from him and locked it back into the closet before anyone else could have offered to touch it, and even later, when competent not only to remember but to rationalise, he could not say what it was or even if it had been anything because the parcel was still heavy and still rattled, not even when, Uncle Buddy dead and his father, at last and after almost seventy-five years in bed after the sun rose, said: 'Go get that damn cup. Bring that Damn Hub Beauchamp too if you have to:' because it still rattled though his uncle no longer put it even into his hands now but carried it himself from one to the other, his mother, McCaslin, Tennie, shaking it before each in turn, saying: 'Hear it? Hear it?' his face still innocent, not quite baffled but only amazed and not very amazed and still indomitable: and, his father and Uncle Buddy both gone now, one day without reason or any warning the almost completely empty house in which his uncle and Tennie's ancient and quarrelsome great-grandfather (who claimed to have seen Lafayette and McCaslin said in another ten years would be remembering God) lived, cooked and slept in one single room, burst into peaceful conflagration, a tranquil instantaneous sourceless unanimity of combustion, walls floors and roof: at sunup it stood where his uncle's father had built it sixty years ago, at sundown the four blackened and smokeless chimneys rose from a light white powder of ashes and a few charred ends of planks which did not even appear to have been very hot: and out of the last of evening, the last one of the twenty-two miles, on the old white mare which was the last of that stable which McCaslin remembered, the two old men riding double up to the sister's door, the one wearing his fox-horn on its braided deerhide thong and the other carrying the burlap parcel wrapped in a shirt, the tawny wax-daubed shapeless lump sitting again and on an almost identical shelf and his uncle holding the half-opened door now, his hand not only on the knob but one foot against it and the key waiting in the other hand, the face urgent and still not baffled but still and even indomitably not very amazed and

himself standing in the half-opened door looking quietly up at the burlap shape become almost three times its original height and a good half less than its original thickness and turning away and he would remember not his mother's look this time nor yet Tennie's inscrutable expression but McCaslin's dark and aquiline face grave insufferable and bemused: then one night they waked him and fetched him still half-asleep into the lamplight, the smell of medicine which was familiar by now in that room and the smell of something else which he had not smelled before and knew at once and would never forget, the pillow, the worn and ravaged face from which looked out still the boy innocent and immortal and amazed and urgent, looking at him and trying to tell him until McCaslin moved and leaned over the bed and drew from the top of the night-shirt the big iron key on the greasy cord which suspended it, the eyes saying Yes Yes Yes now, and cut the cord and unlocked the closet and brought the parcel to the bed, the eyes still trying to tell him even when he took the parcel so that was still not it, the hands still clinging to the parcel even while relinquishing it, the eyes more urgent than ever trying to tell him but they never did; and he was ten and his mother was dead too and McCaslin said, 'You are almost halfway now. You might as well open it:' and he: 'No. He said twenty-one:' and he was twenty-one and McCaslin shifted the bright lamp to the centre of the cleared dining-room table and set the parcel beside it and laid his open knife beside the parcel and stood back with that expression of old grave intolerant and repudiating and he lifted it, the burlap lump which fifteen years ago had changed its shape completely overnight, which shaken gave forth a thin weightless not-quite-musical curiously muffled clatter, the bright knife-blade hunting amid the mazed intricacy of string, the knobby gouts of wax bearing his uncle's Beauchamp seal rattling on to the table's polished top and, standing amid the collapse of burlap folds, the unstained tin coffee-pot still brand-new, the handful of copper coins and now he knew what had given them the muffled sound: a collection of minutely-folded scraps of paper sufficient almost for a rat's nest, of good linen bond, of the crude ruled paper such as negroes use, of raggedly-torn ledger-pages and the margins of newspapers and once the paper label from a new pair of overalls, all dated and all signed, beginning with the first one not six months after they had watched him seal the silver cup into the burlap on this same table in this same



room by the light even of this same lamp almost twenty-one years ago:

*I owe my Nephew Isaac Beauchamp McCaslin five (5) pieces Gold which I.O.U. constitutes My note of hand with Interest at 5 percent.*

*Hubert Fitz-Hubert Beauchamp*

*at Warwick 27 Nov 1867*

and he: 'Anyway he called it Warwick:' once at least, even if no more. But there was more:

*Isaac 24 Dec 1867 I.O.U. 2 pieces Gold H.Fh.B. I.O.U. Isaac 1 piece Gold 1 Jun 1868 H.Fh.B.*

then five again then three then one then one then a long time and what dream, what dreamed splendid recoup, not of any injury or betrayal of trust because it had been merely a loan: nay, a partnership:

*I.O.U. Beauchamp McCaslin or his heirs twenty-five (25) pieces Gold This & All preceding constituting My notes of hand at twenty (20) percentum compounded annually. This date of 19th January 1873*

*Beauchamp*

no location save that in time and signed by the single not name but word as the old proud earl himself might have scrawled Nevile: and that made forty-three and he could not remember himself of course but the legend had it at fifty, which balanced: one: then one: then one: then one and then the last three and then the last chit, dated after he came to live in the house with them and written in the shaky hand not of a beaten old man because he had never been beaten to know it but of a tired old man maybe and even at that tired only on the outside and still indomitable, the simplicity of the last one the simplicity not of resignation but merely of amazement, like a simple comment or remark, and not very much of that:

*One silver cup. Hubert Beauchamp*

and McCaslin: 'So you have plenty of coppers anyway. But they are still not old enough yet to be either rarities or heirlooms. So you will have to take the money:' except that he didn't hear McCaslin, standing quietly beside the table and looking peacefully at the coffee-pot and the pot sitting one night later on the

mantel above what was not even a fireplace in the little cramped icelike room in Jefferson as McCaslin tossed the folded banknotes on to the bed and, still standing (there was nowhere to sit save on the bed) did not even remove his hat and overcoat: and he

'As a loan. From you. This one:' and McCaslin.

'You can't. I have no money that I can lend to you. And you will have to go to the bank and get it next month because I won't bring it to you:' and he could not hear McCaslin now either, looking peacefully at McCaslin, his kinsman, his father almost yet no kin now as, at the last, even fathers and sons are no kin: and he

'It's seventeen miles, horseback and in the cold. We could both sleep here:' and McCaslin

'Why should I sleep here in my house when you won't sleep yonder in yours?' and gone, and he looking at the bright rustless unstained tin and thinking and not for the first time how much it takes to compound a man (Isaac McCaslin for instance) and of the devious intricate choosing yet unerring path that man's (Isaac McCaslin's for instance) spirit takes among all that mass to make him at last what he is to be, not only to the astonishment of them (the ones who sired the McCaslin who sired his father and Uncle Buddy and their sister, and the ones who sired the Beauchamp who sired his Uncle Hubert and his Uncle Hubert's sister) who believed they had shaped him, but to Isaac McCaslin too

as a loan and used it though he would not have had to: Major de Spain offered him a room in his house as long as he wanted it and asked nor would ever ask any question, and old General Compson more than that, to take him into his own room, to sleep in half of his own bed and more than Major de Spain because he told him baldly why: 'You sleep with me and before this winter is out, I'll know the reason. You'll tell me. Because I don't believe you just quit. It looks like you just quit but I have watched you in the woods too much and I don't believe you just quit even if it does look damn like it:' using it as a loan, paid his board and rent for a month and bought the tools, not simply because he was good with his hands because he had intended to use his hands and it could have been with horses, and not in mere static and hopeful emulation of the Nazarene as the young gambler buys a spotted shirt because the old gambler won in one yesterday, but (without the arrogance of false humility and without the false

humbleness of pride, who intended to earn his bread, didn't especially want to earn it but had to earn it and for more than just bread) because if the Nazarene had found carpentering good for the life and ends He had assumed and elected to serve, it would be all right too for Isaac McCaslin even though Isaac McCaslin's ends, although simple enough in their apparent motivation, were and would be always incomprehensible to him, and his life, invincible enough in its needs, if he could have helped himself, not being the Nazarene, he would not have chosen it: and paid it back. He had forgotten the thirty dollars which McCaslin would put into the bank in his name each month, fetched it in to him and flung it on to the bed that first one time but no more; he had a partner now or rather he was the partner: a blasphemous profane clever old dipsomaniac who had built blockade-runners in Charleston in '62 and '3 and had been a ship's carpenter since and appeared in Jefferson two years ago nobody knew from where nor why and spent a good part of his time since recovering from delirium tremens in the jail; they had put a new roof on the stable of the bank's president and (the old man in jail again still celebrating that job) he went to the bank to collect for it and the president said, 'I should borrow from you instead of paying you:' and it had been seven months now and he remembered for the first time, two-hundred-and-ten dollars, and this was the first job of any size and when he left the bank the account stood at two-twenty, two-forty to balance, only twenty dollars more to go, then it did balance though by then the total had increased to three hundred and thirty and he said, 'I will transfer it now:' and the president said, 'I can't do that. McCaslin told me not to. Haven't you got another initial you could use and open another account?' but that was all right, the coins the silver and the bills as they accumulated knotted into a handkerchief and the coffee-pot wrapped in an old shirt as when Tennie's great-grandfather had fetched it from Warwick eighteen years ago, in the bottom of the iron-bound trunk which old Carothers had brought from Carolina and his landlady said, 'Not even a lock! And you don't even lock your door, not even when you leave!' and himself looking at her as peacefully as he had looked at McCaslin that first night in this same room, no kin to him at all yet more than kin as those who serve you even for pay are your kin and those who injure you are more than brother or wife

and had the wife now, got the old man out of jail and fetched him to the rented room and sobered him by superior strength, did not even remove his own shoes for twenty-four hours, got him up and got food into him and they built the barn this time from the ground up and he married her: an only child, a small girl yet curiously bigger than she seemed at first, solider perhaps, with dark eyes and a passionate heart-shaped face, who had time even on that farm to watch most of the day while he sawed timbers to the old man's measurements: and she: 'Papa told me about you. That farm is really yours, isn't it?' and he

'And McCaslin's:' and she

'Was there a will leaving half of it to him?' and he

'There didn't need to be a will. His grandmother was my father's sister. We were the same as brothers:' and she

'You are the same as second cousins and that's all you ever will be. But I don't suppose it matters:' and they were married, they were married and it was the new country, his heritage too as it was the heritage of all, out of the earth, beyond the earth yet of the earth because his too was of the earth's long chronicle, his too because each must share with another in order to come into it and in the sharing they become one: for that while, one: for that little while at least, one: indivisible, that while at least irrevocable and unrecoverable, living in a rented room still but for just a little while and that room wall-less and topless and floor-less in glory for him to leave each morning and return to at night; her father already owned the lot in town and furnished the material and he and his partner would build it, her dowry from one: her wedding-present from three, she not to know it until the bungalow was finished and ready to be moved into and he never know who told her, not her father and not his partner and not even in drink though for a while he believed that, himself coming home from work and just time to wash and rest a moment before going down to supper, entering no rented cubicle since it would still partake of glory even after they would have grown old and lost it: and he saw her face then, just before she spoke: 'Sit down:' the two of them sitting on the bed's edge, not even touching yet, her face strained and terrible, her voice a passionate and expiring whisper of immeasurable promise: 'I love you. You know I love you. When are we going to move?' and he

'I didn't—I didn't know—Who told you——' the hot fierce palm clapped over his mouth, crushing his lips into his teeth,

the fierce curve of fingers digging into his cheek and only the palm slacked off enough for him to answer:

'The farm. Our farm. Your farm:' and he

'I——' then the hand again, finger and palm, the whole enveloping weight of her although she still was not touching him save the hand, the voice: 'No! No!' and the fingers themselves seeming to follow, through the cheek the impulse to speech as it died in his mouth, then the whisper, the breath again, of love and of incredible promise, the palm slackening again to let him answer:

'When?' and he

'I——' then she was gone, the hand too, standing, her back to him and her head bent, the voice so calm now that for an instant it seemed no voice of hers that he ever remembered: 'Stand up and turn your back and shut your eyes:' and repeated before he understood and stood himself with his eyes shut and heard the bell ring for supper below stairs and the calm voice again: 'Lock the door:' and he did so and leaned his forehead against the cold wood, his eyes closed, hearing his heart and the sound he had begun to hear before he moved until it ceased and the bell rang again below stairs and he knew it was for them this time and he heard the bed and turned and he had never seen her naked before, he had asked her to once, and why: that he wanted to see her naked because he loved her and he wanted to see her looking at him naked because he loved her but after that he never mentioned it again, even turning his face when she put the nightgown on over her dress to undress at night and putting the dress on over the gown to remove it in the morning and she would not let him get into bed beside her until the lamp was out and even in the heat of summer she would draw the sheet up over them both before she would let him turn to her: and the landlady came up the stairs up the hall and rapped on the door and then called their names but she didn't move, lying still on the bed outside the covers, her face turned away on the pillow, listening to nothing, thinking of nothing, not of him anyway he thought then the landlady went away and she said, 'Take off your clothes:' her head still turned away, looking at nothing, thinking of nothing, waiting for nothing, not even him, her hand moving as though with volition and vision of its own, catching his wrist at the exact moment when he paused beside the bed so that he never paused but merely changed the direction of moving, downward

now, the hand drawing him and she moved at last, shifted, a movement one single complete inherent not practised and one time older than man, looking at him now, drawing him still downward with the one hand down and down and he neither saw nor felt it shift, palm flat against his chest now and holding him away with the same apparent lack of any effort or any need for strength, and not looking at him now, she didn't need to, the chaste woman, the wife, already looked upon all the men who ever rutted and now her whole body had changed, altered, he had never seen it but once and now it was not even the one he had seen but composite of all woman-flesh since man that ever of its own will reclined on its back and opened, and out of it somewhere, without any movement of lips even, the dying and invincible whisper: 'Promise:' and he

'Promise?'

'The farm.' He moved. He had moved, the hand shifting from his chest once more to his wrist, grasping it, the arm still lax and only the light increasing pressure of the fingers as though arm and hand were a piece of wire cable with one looped end, only the hand tightening as he pulled against it. 'No,' he said. 'No:' and she was not looking at him still but not like the other but still the hand: 'No, I tell you. I won't. I can't. Never:' and still the hand and he said, for the last time, he tried to speak clearly and he knew it was still gently and he thought, *She already knows more than I with all the man-listening in camps where there was nothing to read ever even heard of. They are born already bored with what a boy approaches only at fourteen and fifteen with blundering and aghast trembling:* 'I can't. Not ever. Remember:' and still the steady and invincible hand and he said Yes and he thought. *She is lost. She was born lost. We were all born lost* then he stopped thinking and even saying Yes, it was like nothing he had ever dreamed, let alone heard in mere man-talking until after a no-time he returned and lay spent on the insatiate immemorial beach and again with a movement one time more older than man she turned and freed herself and on their wedding night she had cried and he thought she was crying now at first, into the tossed and wadded pillow, the voice coming from somewhere between the pillow and the cachinnation: 'And that's all. That's all from me. If this don't get you that son you talk about, it won't be mine:' lying on her side, her back to the empty rented room, laughing and laughing

## 5

He went back to the camp one more time before the lumber company moved in and began to cut the timber. Major de Spain himself never saw it again. But he made them welcome to use the house and hunt the land whenever they liked, and in the winter following the last hunt when Sam Fathers and Lion died, General Compson and Walter Ewell invented a plan to incorporate themselves, the old group, into a club and lease the camp and the hunting privileges of the woods—an invention doubtless of the somewhat childish old General but actually worthy of Boon Hogganbeck himself. Even the boy, listening, recognised it for the subterfuge it was: to change the leopard's spots when they could not alter the leopard, a baseless and illusory hope to which even McCaslin seemed to subscribe for a while, that once they had persuaded Major de Spain to return to the camp he might revoke himself, which even the boy knew he would not do. And he did not. The boy never knew what occurred when Major de Spain declined. He was not present when the subject was broached and McCaslin never told him. But when June came and the time for the double birthday celebration there was no mention of it and when November came no one spoke of using Major de Spain's house and he never knew whether or not Major de Spain knew they were going on the hunt through without doubt old Ash probably told him: he and McCaslin and General Compson (and that one was the General's last hunt too) and Walter and Boon and Tennie's Jim and old Ash loaded two wagons and drove two days and almost forty miles beyond any country the boy had ever seen before and lived in tents for the two weeks. And the next spring they heard (not from Major de Spain) that he had sold the timber-rights to a Memphis lumber company and in June the boy came to town with McCaslin one Saturday and went to Major de Spain's office—the big, airy, book-lined second-storey room with windows at one end opening upon the shabby hinder purlieu of stores and at the other a door giving on to the railed balcony above the Square, with its curtained alcove where sat a cedar water-bucket and a sugar bowl and spoon and tumbler and a wicker-covered demijohn of whisky, and the bamboo-and-paper punkah swinging back and forth above the desk while old Ash in a tilted chair beside the entrance pulled the cord.

"Of course," Major de Spain said. "Ash will probably like to get off in the woods himself for a while, where he won't have to eat Daisy's cooking. Complain about it, anyway. Are you going to take anybody with you?"

"No, sir," he said. "I thought that maybe Boon—" For six months now Boon had been town-marshal at Hoke's; Major de Spain had compounded with the lumber company—or perhaps compromised was closer, since it was the lumber company who had decided that Boon might be better as a town-marshal than head of a logging gang.

"Yes," Major de Spain said. "I'll wire him today. He can meet you at Hoke's. I'll send Ash on by the train and they can take some food in and all you will have to do will be to mount your horse and ride over."

"Yes, sir," he said. "Thank you." And he heard his voice again. He didn't know he was going to say it yet he did know, he had known it all the time: "Maybe if you . . ." His voice died. It was stopped, he never knew how because Major de Spain did not speak and it was not until his voice ceased that Major de Spain moved, turned back to the desk and the papers spread on it and even that without moving because he was sitting at the desk with a paper in his hand when the boy entered, the boy standing there looking down at the short plumpish grey-haired man in sober fine broadcloth and an immaculate glazed shirt whom he was used to seeing in boots and muddy corduroy, unshaven, sitting the shaggy powerful long-hocked mare with the worn Winchester carbine across the saddlebow and the great blue dog standing motionless as bronze at the stirrup, the two of them in that last year and to the boy anyway coming to resemble one another somehow as two people competent for love or for business who have been in love or in business together for a long time sometimes do. Major de Spain did not look up again.

"No. I will be too busy. But good luck to you. If you have it, you might bring me a young squirrel."

"Yes, sir," he said. "I will."

He rode his mare, the three-year-old filly he had bred and raised and broken himself. He left home a little after midnight and six hours later, without even having sweated her, he rode into Hoke's, the tiny log-line junction which he had always thought of as Major de Spain's property too although Major de Spain had merely sold the company (and that many years ago) the land on



which the sidetracks and loading-platforms and the commissary store stood, and looked about in shocked and grieved amazement even though he had had forewarning and had believed himself prepared: a new planing-mill already half completed which would cover two or three acres and what looked like miles and miles of stacked steel rails red with the light bright rust of newness and of piled crossties sharp with creosote, and wire corrals and feeding-troughs for two hundred mules at least and the tents for the men who drove them; so that he arranged for the care and stabling of his mare as rapidly as he could and did not look any more, mounted into the log-train caboose with his gun and climbed into the cupola and looked no more save toward the wall of wilderness ahead within which he would be able to hide himself from it once more anyway.

Then the little locomotive shrieked and began to move: a rapid churning of exhaust, a lethargic, deliberate clashing of slack couplings travelling backward along the train, the exhaust changing to the deep slow clapping bites of power as the caboose too began to move and from the cupola he watched the train's head complete the first and only curve in the entire line's length and vanish into the wilderness, dragging its length of train behind it so that it resembled a small dingy harmless snake vanishing into weeds, drawing him with it too until soon it ran once more at its maximum clattering speed between the twin walls of unaxed wilderness as of old. It had been harmless once. Not five years ago Walter Ewell had shot a six-point buck from this same moving caboose, and there was the story of the half-grown bear: the train's first trip into the cutting thirty miles away, the bear between the rails, its rear end elevated like that of a playing puppy while it dug to see what sort of ants or bugs they might contain or perhaps just to examine the curious symmetrical squared barkless logs which had appeared apparently from nowhere in one endless mathematical line overnight, still digging until the driver on the braked engine not fifty feet away blew the whistle at it, whereupon it broke frantically and took the first tree it came to: an ash sapling not much bigger than a man's thigh and climbed as high as it could and clung there, its head ducked between its arms as a man (a woman perhaps) might have done while the brakeman threw chunks of ballast at it, and when the engine returned three hours later with the first load of outbound logs the bear was halfway down the tree and once more

scrambled back up as high as it could and clung again while the train passed and was still there when the engine went in again in the afternoon and still there when it came back out at dusk; and Boon had been in Hoke's with the wagon after a barrel of flour that noon when the train-crew told about it and Boon and Ash, both twenty years younger then, sat under the tree all that night to keep anybody from shooting it and the next morning Major de Spain had the log-train held at Hoke's and just before sundown on the second day, with not only Boon and Ash but Major de Spain and General Compson and Walter and McCaslin, twelve then, watching, it came down the tree after almost thirty-six hours without even water and McCaslin told him how for a minute they thought it was going to stop right there at the barrow-pit where they were standing and drink, how it looked at the water and paused and looked at them and at the water again, but did not, gone, running, as bears run, the two sets of feet, front and back, tracking two separate though parallel courses.

It had been harmless then. They would hear the passing log-train sometimes from the camp; sometimes, because nobody bothered to listen for it or not. They would hear it going in, running light and fast, the light clatter of the trucks, the exhaust of the diminutive locomotive and its shrill peanut-parcher whistle flung for one petty moment and absorbed by the brooding and inattentive wilderness without even an echo. They would hear it going out, loaded, not quite so fast now yet giving its frantic and toylike illusion of crawling speed, not whistling now to conserve steam, flinging its bitten labouring miniature puffing into the immemorial woods-face with frantic and bootless vainglory, empty and noisy and puerile, carrying to no destination or purpose sticks which left nowhere any scar or stump as the child's toy loads and transports and unloads its dead sand and rushes back for more, tireless and unceasing and rapid yet never quite so fast as the Hand which plays with it moves the toy burden back to load the toy again. But it was different now. It was the same train, engine cars and caboose, even the same enginemen brakeman and conductor to whom Boon, drunk then sober then drunk again then fairly sober once more all in the space of fourteen hours, had bragged that day two years ago about what they were going to do to Old Ben tomorrow, running with its same illusion of frantic rapidity between the same twin walls of impenetrable and impervious woods, passing the old landmarks,

the old game crossings over which he had trailed bucks wounded and not wounded and more than once seen them, anything but wounded, bolt out of the woods and up and across the embankment which bore the rails and ties then down and into the woods again as the earth-bound supposedly move but crossing as arrows travel, groundless, elongated, three times its actual length and even paler, different in colour, as if there were a point between immobility and absolute motion where even mass chemically altered, changing without pain or agony not only in bulk and shape but in colour too, approaching the colour of wind, yet this time it was as though the train (and not only the train but himself, not only his vision which had seen it and his memory which remembered it but his clothes too, as garments carry back into the clean edgeless blowing of air the lingering effluvium of a sick-room or of death) had brought with it into the doomed wilderness even before the actual axe the shadow and portent of the new mill not even finished yet and the rails and ties which were not even laid; and he knew now what he had known as soon as he saw Hoke's this morning but had not yet thought into words: why Major de Spain had not come back, and that after this time he himself, who had had to see it one time other, would return no more.

Now they were near. He knew it before the engine-driver whistled to warn him. Then he saw Ash and the wagon, the reins without doubt wrapped once more about the brake-lever as within the boy's own memory Major de Spain had been forbidding him for eight years to do, the train slowing, the slackened couplings jolting and clashing again from car to car, the caboose slowing past the wagon as he swung down with his gun, the conductor leaning out above him to signal the engine, the caboose still slowing, creeping, although the engine's exhaust was already slatting in mounting tempo against the unechoing wilderness, the crashing of draw-bars once more travelling backward along the train, the caboose picking up speed at last. Then it was gone. It had not been. He could no longer hear it. The wilderness soared, musing, inattentive, myriad, external, green; older than any mill-shed, longer than any spur-line. "Mr. Boon here yet?" he said.

"He beat me in," Ash said. "Had the wagon loaded and ready for me at Hoke's yistiddy when I got there and setting on the front steps at camp last night when I got in. He already been in

the woods since fo daylight this morning. Said he gwine up to the Gum Tree and for you to hunt up that way and meet him." He knew where that was: a single big sweet-gum just outside the woods, in an old clearing; if you crept up to it very quietly this time of year and then ran suddenly into the clearing, sometimes you caught as many as a dozen squirrels in it, trapped, since there was no other tree near they could jump to. So he didn't get into the wagon at all.

"I will," he said.

"I figured you would," Ash said, "I fotch you a box of shells." He passed the shells down and began to unwrap the lines from the brake-pole.

"How many times up to now do you reckon Major has told you not to do that?" the boy said.

"Do which?" Ash said. Then he said: "And tell Boon Hogganbeck dinner gonter be on the table in a hour and if yawl want any to come on and eat it."

"In an hour?" he said. "It ain't nine o'clock yet." He drew out his watch and extended its face toward Ash. "Look." Ash didn't even look at the watch.

"That's town time. You ain't in town now. You in the woods."

"Look at the sun then."

"Nemmine the sun too," Ash said. "If you and Boon Hogganbeck want any dinner, you better come on in and get it when I tole you. I aim to get done in that kitchen because I got my wood to chop. And watch your feet. They're crawling."

"I will," he said.

Then he was in the woods, not alone but solitary; the solitude closed about him, green with summer. They did not change, and, timeless, would not, anymore than would the green of summer and the fire and rain of fall and the iron cold and sometimes even snow

*the day, the morning when he killed the buck and Sam marked his face with its hot blood, they returned to camp and he remembered old Ash's blinking and disgruntled and even outraged disbelief until at last McCaslin had had to affirm the fact that he had really killed it: and that night Ash sat snarling and unapproachable behind the stove so that Tennie's Jim had to serve the supper and waked them with breakfast already on the table the next morning and it was only half-past one o'clock and at last out of Major de Spain's angry cursing and Ash's snarling and sullen rejoinders*

*the fact emerged that Ash not only wanted to go into the woods and shoot a deer also but he intended to and Major de Spain said, 'By God, if we don't let him we will probably have to do the cooking from now on:' and Walter Ewell said, 'Or get up at midnight to eat what Ash cooks:' and since he had already killed his buck for this hunt and was not to shoot again unless they needed meat, he offered his gun to Ash until Major de Spain took command and allotted that gun to Boon for the day and gave Boon's unpredictable pump gun to Ash, with two buckshot shells but Ash said, 'I got shells:' and showed them, four: one buck, one of number three shot for rabbits, two of bird-shot and told one by one their history and their origin and he remembered not Ash's face alone but Major de Spain's and Walter's and General Compson's too, and Ash's voice: 'Shoot? In course they'll shoot! Genl Cawmpson guv me this un'—the buckshot—'right outen the same gun he kilt that big buck with eight years ago. And this un'—it was the rabbit shell: triumphantly—'is oldern thisyer boy!' And that morning he loaded the gun himself, reversing the order: the bird-shot, the rabbit, then the buck so that the buckshot would feed first into the chamber, and himself without a gun, he and Ash walked beside Major de Spain's and 'Tennie's Jim's horses and the dogs (that was the snow) until they cast and struck, the sweet strong cries ringing away into the muffled falling air and gone almost immediately, as if the constant and un murmuring flakes had already buried even the unformed echoes beneath their myriad and weightless falling, Major de Spain and 'Tennie's Jim gone too, whooping on into the woods; and then it was all right, he knew as plainly as if Ash had told him that Ash had now hunted his deer and that even his tender years had been forgiven for having killed one, and they turned back toward home through the falling snow—that is, Ash said, 'Now whut?' and he said, 'This way'—himself in front because, although they were less than a mile from camp, he knew that Ash, who had spent two weeks of his life in the camp each year for the last twenty, had no idea whatever where they were, until quite soon the manner in which Ash carried Boon's gun was making him a good deal more than just nervous and he made Ash walk in front, striding on, talking now, an old man's garrulous monologue beginning with where he was at the moment then of the woods and of camping in the woods and of eating in camps then of eating then of cooking it and of his wife's cooking then briefly of his old wife and almost at once and at length of a new light-coloured woman who nursed next door to Major de Spain's and if she didn't watch out who she was switching her tail at he would show her how old was an old man or not if his wife just didn't watch him all the time, the two of them in a game trail through a dense brake of cane and brier which would bring them out within a quarter-mile of camp, approaching*

*a big fallen tree-trunk lying athwart the path and just as Ash, still talking, was about to step over it the bear, the yearling, rose suddenly beyond the log, sitting up, its forearms against its chest and its wrists limply arrested as if it had been surprised in the act of covering its face to pray: and after a certain time Ash's gun yawed jerkily up and he said, 'You haven't got a shell in the barrel yet. Pump it:' but the gun already snicked and he said, 'Pump it. You haven't got a shell in the barrel yet:' and Ash pumped the action and in a certain time the gun steadied again and snicked and he said, 'Pump it:' and watched the buckshot shell jerk, spinning heavily, into the cane. This is the rabbit shot: he thought and the gun snicked and he thought: The next is bird-shot: and he didn't have to say Pump it; he cried, 'Don't shoot! Don't shoot!' but that was already too late too, the light dry vicious snick! before he could speak and the bear turned and dropped to all-fours and then was gone and there was only the log, the cane, the velvet and constant snow and Ash said, 'Now what?' and he said, 'This way. Come on:' and began to back away down the path and Ash said, 'I got to find my shells:' and he said, 'God-damn it, goddamn it, come on:' but Ash leaned the gun against the log and returned and stooped and fumbled among the cane roots until he came back and stooped and found the shells and they rose and at that moment the gun, untouched, leaning against the log six feet away and for that while even forgotten by both of them, roared, bellowed and flamed, and ceased: and he carried it now, pumped out the last mummified shell and gave that one also to Ash and, the action still open, himself carried the gun until he stood it in the corner behind Boon's bed at the camp*

—; summer, and fall, and snow, and wet and saprise spring in their ordered immortal sequence, the deathless and immemorial phases of the mother who had shaped him if any had toward the man he almost was, mother and father both to the old man born of a Negro slave and a Chickasaw chief who had been his spirit's father if any had, whom he had revered and harkened to and loved and lost and grieved: and he would marry someday and they too would own for their brief while that brief unsubstantiated glory which inherently of itself cannot last and hence why glory: and they would, might, carry even the remembrance of it into the time when flesh no longer talks to flesh because memory at least does last: but still the woods would be his mistress and his wife.

He was not going toward the Gum Tree. Actually he was getting farther from it. Time was and not so long ago either when he would not have been allowed here without someone with him,

and a little later, when he had begun to learn how much he did not know, he would not have dared be here without someone with him, and later still, beginning to ascertain, even if only dimly, the limits of what he did not know, he could have attempted and carried it through with a compass, not because of any increased belief in himself but because McCaslin and Major de Spain and Walter and General Compson too had taught him at last to believe the compass regardless of what it seemed to state. Now he did not even use the compass but merely the sun and that only subconsciously, yet he could have taken a scaled map and plotted at any time to within a hundred feet of where he actually was; and sure enough, at almost the exact moment when he expected it, the earth began to rise faintly, he passed one of the four concrete markers set down by the lumber company's surveyor to establish the four corners of the plot which Major de Spain had reserved out of the sale, then he stood on the crest of the knoll itself, the four corner-markers all visible now, blanched still even beneath the winter's weathering, lifeless and shockingly alien in that place where dissolution itself was a seething turmoil of ejaculation tumescence conception and birth, and death did not even exist. After two winters' blanketings of leaves and the flood-waters of two springs, there was no trace of the two graves any more at all. But those who would have come this far to find them would not need headstones but would have found them as Sam Fathers himself had taught him to find such: by bearings on trees: and did, almost the first thrust of the hunting knife finding (but only to see if it was still there) the round tin box manufactured for axle-grease and containing now Old Ben's dried mutilated paw, resting above Lion's bones.

He didn't disturb it. He didn't even look for the other grave where he and McCaslin and Major de Spain and Boon had laid Sam's body, along with his hunting horn and his knife and his tobacco-pipe, that Sunday morning two years ago; he didn't have to. He had stepped over it, perhaps on it. But that was all right. *He probably knew I was in the woods this morning long before I got here,* he thought, going on to the tree which had supported one end of the platform where Sam lay when McCaslin and Major de Spain found them—the tree, the other axle-grease tin nailed to the trunk, but weathered, rusted, alien too yet healed already into the wilderness's concordant generality, raising no tuneless note, and empty, long since empty of the food and tobacco he had put

into it that day, as empty of that as it would presently be of this which he drew from his pocket—the twist of tobacco, the new bandanna handkerchief, the small paper sack of the peppermint candy which Sam had used to love; that gone too, almost before he had turned his back, not vanished but merely translated into the myriad life which printed the dark mould of these secret and sunless places with delicate fairy tracks, which, breathing and biding and immobile, watched him from beyond every twig and leaf until he moved, moving again, walking on; he had not stopped, he had only paused, quitting the knoll which was no abode of the dead because there was no death, not Lion and not Sam: not held fast in earth but free in earth and not in earth but of earth, myriad yet undiffused of every myriad part, leaf and twig and particle, air and sun and rain and dew and night, acorn oak and leaf and acorn again, dark and dawn and dark and dawn again in their immutable progression and, being myriad, one: and Old Ben, too, Old Ben too; they would give him his paw back even, certainly they would give him his paw back: then the long challenge and the long chase, no heart to be driven and outraged, no flesh to be mauled and bled— Even as he froze himself he seemed to hear Ash's parting admonition. He could even hear the voice as he froze, immobile, one foot just taking his weight, the toe of the other just lifted behind him, not breathing, feeling again and as always the sharp shocking inrush from when Isaac McCaslin long yet was not, and so it was fear all right but not fright as he looked down at it. It had not coiled yet and the buzzer had not sounded either, only one thick rapid contraction, one loop cast sideways as though merely for purchase from which the raised head might start slightly backward, not in fright either, not in threat quite yet, more than six feet of it, the head raised higher than his knee and less than his knee's length away, and old, the once-bright markings of its youth dulled now to a monotone concordant too with the wilderness it crawled and lurked: the old one, the ancient and accursed about the earth, fatal and solitary and he could smell it now: the thin sick smell of rotting cucumbers and something else which had no name, evocative of all knowledge and an old weariness and of pariahhood and of death. At last it moved. Not the head. The elevation of the head did not change as it began to glide away from him, moving erect yet off the perpendicular as if the head and that elevated third were complete and all: an entity walking on two



feet and free of all laws of mass and balance and should have been because even now he could not quite believe that all that shift and flow of shadow behind that walking head could have been one snake: going and then gone; he put the other foot down at last and didn't know it, standing with one hand raised as Sam had stood that afternoon six years ago when Sam led him into the wilderness and showed him and he ceased to be a child, speaking the old tongue which Sam had spoken that day without premeditation either: "Chief," he said: "Grandfather."

He couldn't tell when he first began to hear the sound, because when he became aware of it, it seemed to him that he had been already hearing it for several seconds—a sound as though someone were hammering a gun-barrel against a piece of railroad iron, a sound loud and heavy and not rapid yet with something frenzied about it, as the hammerer were not only a strong man and an earnest one but a little hysterical too. Yet it couldn't be on the log-line because, although the track lay in that direction, it was at least two miles from him and this sound was not three hundred yards away. But even as he thought that, he realised where the sound must be coming from: whoever the man was and whatever he was doing, he was somewhere near the edge of the clearing where the Gum Tree was and where he was to meet Boon. So far, he had been hunting as he advanced, moving slowly and quietly and watching the ground and the trees both. Now he went on, his gun unloaded and the barrel slanted up and back to facilitate its passage through brier and undergrowth, approaching as it grew louder and louder that steady savage somehow queerly hysterical beating of metal on metal, emerging from the woods, into the old clearing, with the solitary gum tree directly before him. At first glance the tree seemed to be alive with frantic squirrels. There appeared to be forty or fifty of them leaping and darting from branch to branch until the whole tree had become one green maelstrom of mad leaves, while from time to time, singly or in twos and threes, squirrels would dart down the trunk then whirl without stopping and rush back up again as though sucked violently back by the vacuum of their fellows' frenzied vortex. Then he saw Boon, sitting, his back against the trunk, his head bent, hammering furiously at something on his lap. What he hammered with was the barrel of his dismembered gun, what he hammered at was the breech of it. The rest of the gun lay scattered about him in a half-dozen pieces while he bent

over the piece on his lap his scarlet and streaming walnut face, hammering the disjointed barrel against the gun-breech with the frantic abandon of a madman. He didn't even look up to see who it was. Still hammering, he merely shouted back at the boy in a hoarse strangled voice:

"Get out of here! Don't touch them! Don't touch a one of them! They're mine!"

## SPOTTED HORSES

### I

A LITTLE while before sundown the men lounging about the gallery of the store saw, coming up the road from the south, a covered wagon drawn by mules and followed by a considerable string of obviously alive objects which in the levelling sun resembled vari-sized and -coloured tatters torn at random from large billboards—circus posters, say—attached to the rear of the wagon and inherent with its own separate and collective motion, like the tail of a kite.

"What in the hell is that?" one said.

"It's a circus," Quick said. They began to rise, watching the wagon. Now they could see that the animals behind the wagon were horses. Two men rode in the wagon.

"Hell fire," the first man—his name was Freeman—said. "It's Flem Snopes." They were all standing when the wagon came up and stopped and Snopes got down and approached the steps. He might have departed only this morning. He wore the same cloth cap, the minute bow-tie against the white shirt, the same grey trousers. He mounted the steps.

"Howdy, Flem," Quick said. The other looked briefly at all of them and none of them, mounting the steps. "Starting you a circus?"

"Gentlemen," he said. He crossed the gallery; they made way for him. Then they descended the steps and approached the wagon, at the tail of which the horses stood in a restive clump, larger than rabbits and gaudy as parrots and shackled to one another and to the wagon itself with sections of barbed wire. Calico-coated, small-bodied, with delicate legs and pink faces in which their mismatched eyes rolled wild and subdued, they huddled, gaudy motionless and alert, wild as deer, deadly as rattlesnakes, quiet as doves. The men stood at a respectful distance, looking at them. At that moment Jody Varner came through the group, shouldering himself to the front of it.

"Watch yourself, doc," a voice said from the rear. But it was already too late. The nearest animal rose on its hind legs with lightning rapidity and struck twice with its forefeet at Varner's

face, faster than a boxer, the movement of its surge against the wire which held it travelling backward among the rest of the band in a wave of thuds and lunges. "Hup, you broom-tailed hay-burning sidewinders," the same voice said. This was the second man who had arrived in the wagon. He was a stranger. He wore a heavy densely black moustache, a wide pale hat. When he thrust himself through and turned to herd them back from the horses they saw, thrust into the hip-pockets of his tight jeans pants, the butt of a heavy pearl-handled pistol and a florid carton such as small cakes come in. "Keep away from them, boys," he said. "They've got kind of skittish, they ain't been rode in so long."

"Since when have they been rode?" Quick said. The stranger looked at Quick. He had a broad, quite cold, wind-gnawed face and bleak cold eyes. His belly fitted neat and smooth as a peg into the tight trousers.

"I reckon that was when they were rode on the ferry to get across the Mississippi River," Varner said. The stranger looked at him. "My name's Varner," Jody said.

"Hips," the other said. "Call me Buck." Across the left side of his head, obliterating the tip of that ear, was a savage and recent gash gummed over with a blackish substance like axle-grease. They looked at the scar. Then they watched him remove the carton from his pocket and tilt a gingersnap into his hand and put the gingersnap into his mouth, beneath the moustache.

"You and Flerñ have some trouble back yonder?" Quick said. The stranger ceased chewing. When he looked directly at anyone, his eyes became like two pieces of flint turned suddenly up in dug earth.

"Back where?" he said.

"Your nigh ear," Quick said.

"Oh," the other said. "That." He touched his ear. "That was my mistake. I was absent-minded one night when I was staking them out. Studying about something else and forgot how long the wire was." He chewed. They looked at his ear. "Happen to any man careless around a horse. Put a little axle-dope on it and you won't notice it tomorrow though. They're pretty lively now, lazing along all day doing nothing. It'll work out of them in a couple of days." He put another gingersnap into his mouth, chewing, "Don't you believe they'll gentle?" No one answered. They looked at the ponies, grave and noncommittal.

Jody turned and went back into the store. "Them's good, gentle ponies," the stranger said. "Watch now." He put the carton back into his pocket and approached the horses, his hand extended. The nearest one was standing on three legs now. It appeared to be asleep. Its eyelid drooped over the cerulean eye; its head was shaped like an ironing-board. Without even raising the eyelid it flicked its head, the yellow teeth cropped. For an instant it and the man appeared to be inextricable in one violence. Then they became motionless, the stranger's high heels dug into the earth, one hand gripping the animal's nostrils, holding the horse's head wrenched half around while it breathed in hoarse, smothered groans. "See?" the stranger said in a panting voice, the veins standing white and rigid in his neck and along his jaw. "See? All you got to do is handle them a little and work hell out of them for a couple of days. Now look out. Give me room back there." They gave back a little. The stranger gathered himself, then sprang away. As he did so, a second horse slashed at his back, severing his vest from collar to hem down the back exactly as the trick swordsman severs a floating veil with one stroke.

"Sho now," Quick said. "But suppose a man don't happen to own a vest."

At that moment Jody Varner, followed by the blacksmith, thrust through them again. "All right, Buck," he said. "Better get them on into the lot. Eck here will help you." The stranger, the several halves of the vest swinging from either shoulder, mounted to the wagon seat, the blacksmith following.

"Get up, you transmogrified hallucinations of Job and Jezebel," the stranger said. The wagon moved on, the tethered ponies coming gaudily into motion behind it, behind which in turn the men followed at a respectful distance, on up the road and into the lane and so to the lot gate behind Mrs. Littlejohn's. Eck got down and opened the gate. The wagon passed through but when the ponies saw the fence the herd surged backward against the wire which attached it to the wagon, standing on its collective hind legs and then trying to turn within itself, so that the wagon moved backward for a few feet until the Texan, cursing, managed to saw the mules about and so lock the wheels. The men following had already fallen rapidly back. "Here, Eck," the Texan said. "Get up here and take the reins." The blacksmith got back in the wagon and took the reins. Then they watched

the Texan descend, carrying a looped-up blacksnake whip, and go around to the rear of the herd and drive it through the gate, the whip snaking about the harlequin rumps in methodical and pistol-like reports. Then the watchers hurried across Mrs. Littlejohn's yard and mounted to the veranda, one end of which overlooked the lot.

"How you reckon he ever got them tied together?" Freeman said.

"I'd a heap rather watch how he aims to turn them loose," Quick said. The Texan had climbed back into the halted wagon. Presently he and Eck both appeared at the rear end of the open hood. The Texan grasped the wire and began to draw the first horse up to the wagon, the animal plunging and surging back against the wire as though trying to hang itself, the contagion passing back through the herd from animal to animal until they were rearing and plunging again against the wire.

"Come on, grab a holt," the Texan said. Eck grasped the wire also. The horses laid back against it, the pink faces tossing above the back-surging mass. "Pull him up, pull him up," the Texan said sharply. "They couldn't get up here in the wagon even if they wanted to." The wagon moved gradually backward until the head of the first horse was snubbed up to the tail-gate. The Texan took a turn of the wire quickly about one of the wagon stakes. "Keep the slack out of it," he said. He vanished and reappeared, almost in the same second, with a pair of heavy wire-cutters. "Hold 'em like that," he said, and leaped. He vanished, broad hat, flapping vest, wire-cutters and all, into a kaleidoscopic maelstrom of long teeth and wild eyes and slashing feet, from which presently the horses began to burst one by one like partridges flushing, each wearing a necklace of barbed wire. The first one crossed the lot at top speed, on a straight line. It galloped into the fence without any diminution whatever. The wire gave, recovered, and slammed the horse to earth where it lay for a moment, glaring, its legs still galloping in air. It scrambled up without having ceased to gallop and crossed the lot and galloped into the opposite fence and was slammed again to earth. The others were now freed. They whipped and whirled about the lot like dizzy fish in a bowl. It had seemed like a big lot until now, but now the very idea that all that fury and motion should be transpiring inside any one fence was something to be repudiated with contempt, like a mirror trick. From the ultimate dust the

stranger, carrying the wire-cutters and his vest completely gone now, emerged. He was not running, he merely moved with a light-poised and watchful celerity, weaving among the calico rushes of the animals, feinting and dodging like a boxer until he reached the gate and crossed the yard and mounted to the veranda. One sleeve of his shirt hung only at one point from his shoulder. He ripped it off and wiped his face with it and threw it away and took out the paper carton and shook a gingersnap into his hand. He was breathing only a little heavily. "Pretty lively now," he said. "But it'll work out of them in a couple of days." The ponies still streaked back and forth through the growing dusk like hysterical fish, but not so violently now.

"What'll you give a man to reduce them odds a little for you?" Quick said. The Texan looked at him, the eyes bleak, pleasant and hard above the chewing jaw, the heavy moustache. "To take one of them off your hands?" Quick said.

At that moment the little periwinkle-eyed boy came along the veranda, saying, "Papa, papa; where's papa?"

"Who you looking for, sonny?" one said.

"It's Eck's boy," Quick said. "He's still out yonder in the wagon. Helping Mr. Buck here." The boy went on to the end of the veranda, in diminutive overalls—a miniature replica of the men themselves.

"Papa," he said. "Papa." The blacksmith was still leaning from the rear of the wagon, still holding the end of the severed wire. The ponies, bunched for the moment, now slid past the wagon, flowing, stringing out again so that they appeared to have doubled in number, rushing on; the hard rapid light patter of unshod hooves came out of the dust. "Mamma says to come on to supper," the boy said.

The moon was almost full then. When supper was over and they had gathered again along the veranda, the alteration was hardly one of visibility even. It was merely a translation from the lapidary-dimensional of day to the treacherous and silver receptivity in which the horses huddled in mazy camouflage, or singly or in pairs rushed, fluid, phantom, and unceasing, to huddle again in mirage-like clumps from which came high abrupt squeals and the vicious thudding of hooves.

Ratliff was among them now. He had returned just before supper. He had not dared to take his team into the lot at all. They were now in Bookwright's stable a half-mile from the store.

"So Flem has come home again," he said. "Well, well, well. Will Varner paid to get him to Texas, so I reckon it ain't no more than fair for you fellows to pay the freight on him back." From the lot there came a high thin squeal. One of the animals emerged. It seemed not to gallop but to flow, bodiless, without dimension. Yet there was the rapid light beat of hard hooves on the packed earth.

"He ain't said they was his yet," Quick said.

"He ain't said they ain't neither," Freeman said.

"I see," Ratliff said. "That's what you are holding back on. Until he tells you whether they are his or not. Or maybe you can wait until the auction's over and split up and some can follow Flem and some can follow that Texas fellow and watch to see which one spends the money. But then, when a man's done got trimmed, I don't reckon he cares who's got the money."

"Maybe if Ratliff would leave here tonight, they wouldn't make him buy one of them ponies tomorrow," a third said.

"That's a fact," Ratliff said. "A fellow can dodge a Snopes if he just starts lively enough. In fact, I don't believe he would have to pass more than two folks before he would have another victim intervened betwixt them. You folks ain't going to buy them things sho enough, are you?" Nobody answered. They sat on the steps, their backs against the veranda posts, or on the railing itself. Only Ratliff and Quick sat in chairs, so that to them the others were black silhouettes against the dreaming lambence of the moonlight beyond the veranda. The pear tree across the road opposite was now in full and frosty bloom, the twigs and branches springing not outward from the limbs but standing motionless and perpendicular above the horizontal boughs like the separate and upstreaming hair of a drowned woman sleeping upon the uttermost floor of the windless and tideless sea.

"Anse McCallum brought two of them horses back from Texas once," one of the men on the steps said. He did not move to speak. He was not speaking to anyone. "It was a good team. A little light. He worked it for ten years. Light work, it was."

"I mind it," another said. "Anse claimed he traded fourteen rifle cartridges for both of them, didn't he?"

"It was the rifle too, I heard," a third said.

"No, it was just the shells," the first said. "The fellow wanted to swap him four more for the rifle too, but Anse said he never



needed them. Cost too much to get six of them back to Mississippi."

"Sho," the second said. "When a man don't have to invest so much into a horse or a team, he don't need to expect so much from it." The three of them were not talking any louder, they were merely talking among themselves, to one another, as if they sat there alone. Ratliff, invisible in the shadow against the wall, made a sound, harsh, sardonic, not loud.

"Ratliff's laughing," a fourth said.

"Don't mind me," Ratliff said. The three speakers had not moved. They did not move now, yet there seemed to gather about the three silhouettes something stubborn, convinced, and passive, like children who have been chidden. A bird, a shadow, fleet and dark and swift, curved across the moonlight, upward into the pear tree and began to sing; a mocking-bird.

"First one I've noticed this year," Freeman said.

"You can hear them along Whiteleaf every night," the first man said. "I heard one in February. In that snow. Singing in a gum."

"Gum is the first tree to put out," the third said. "That was why. It made it feel like singing, fixing to put out that way. That was why it taken a gum."

"Gum first to put out?" Quick said. "What about willow?"

"Willow ain't a tree," Freeman said. "It's a weed."

"Well, I don't know what it is," the fourth said. "But it ain't no weed. Because you can grub up a weed and you are done with it. I been grubbing up a clump of willows outen my spring pasture for fifteen years. They are the same size every year. Only difference is, it's just two or three more trees every time."

"And if I was you," Ratliff said, "that's just exactly where I would be come sunup tomorrow. Which of course you ain't going to do. I reckon there ain't nothing under the sun or in Frenchman's Bend neither that can keep you folks from giving Flem Snopes and that Texas man your money. But I'd sholy like to know just exactly who I was giving my money to. Seems like Eck here would tell you. Seems like he'd do that for his neighbours, don't it? Besides being Flem's cousin, him and that boy of his, Wallstreet, helped that Texas man tote water for them tonight and Eck's going to help him feed them in the morning too. Why, maybe Eck will be the one that will catch them and

lead them up one at a time for you folks to bid on them. Ain't that right, Eck?"

The other man sitting on the steps with his back against the post was the blacksmith. "I don't know," he said.

"Boys," Ratliff said, "Eck knows all about them horses. Flem's told him, how much they cost and how much him and that Texas man aim to get for them, make off of them. Come on, Eck. Tell us." The other did not move, sitting on the top step, not quite facing them, sitting there beneath the successive layers of their quiet and intent concentrated listening and waiting.

"I don't know," he said. Ratliff began to laugh. He sat in the chair, laughing while the others sat or lounged upon the steps and the railing, sitting beneath his laughing as Eck had sat beneath their listening and waiting. Ratliff ceased laughing. He rose. He yawned, quite loud.

"All right. You folks can buy them critters if you want to. But me, I'd just as soon buy a tiger or a rattlesnake. And if Flem Snopes offered me either one of them, I would be afraid to touch it for fear it would turn out to be a painted dog or a piece of garden hose when I went up to take possession of it. I bid you one and all goodnight." He entered the house. They did not look after him, though after a while they all shifted a little and looked down into the lot, upon the splotchy, sporadic surge and flow of the horses, from among which from time to time came an abrupt squeal, a thudding blow. In the pear tree the mocking-bird's idiot reiteration pulsed and purled.

"Anse McCallum made a good team outen them two of hisn," the first man said. "They was a little light. That was all."

When the sun rose the next morning a wagon and three saddled mules stood in Mrs. Littlejohn's lane and six men and Eck Snopes's son were already leaning on the fence, looking at the horses which huddled in a quiet clump before the barn door, watching the men in their turn. A second wagon came up the road and into the lane and stopped, and then there were eight men beside the boy standing at the fence, beyond which the horses stood, their blue-and-brown eyeballs rolling alertly in their gaudy faces. "So this here is the Snopes's circus, is it?" one of the newcomers said. He glanced at the faces, then he went to the end of the row and stood beside the blacksmith and the little boy. "Are them Flem's horses?" he said to the blacksmith.

"Eck don't know who them horses belong to anymore than we

do," one of the others said. "He knows that Flem come here on the same wagon with them, because he saw him. But that's all."

"And all he will know," a second said. "His own kin will be the last man in the world to find out anything about Flem Snopes's business."

"No," the first said. "He wouldn't even be that. The first man Flem would tell his business to would be the man that was left after the last man died. Flem Snopes don't even tell himself what he is up to. Not if he was laying in bed with himself in a empty house in the dark of the moon."

"That's a fact," a third said. "Flem would trim Eck or any other of his kin quick as he would us. Ain't that right, Eck?"

"I don't know," Eck said. They were watching the horses, which at that moment broke into a high-eared, stiff-kneed swirl and flowed in a patchwork wave across the lot and brought up again, facing the men along the fence, so they did not hear the Texan until he was among them. He wore a new shirt and another vest a little too small for him and he was just putting the paper carton back into his hip-pocket.

"Morning, morning," he said. "Come to get an early pick, have you? Want to make me an offer for one or two before the bidding starts and runs the prices up?" They had not looked at the stranger long. They were not looking at him now, but at the horses in the lot, which had lowered their heads, snuffing into the dust.

"I reckon we'll look a while first," one said.

"You are in time to look at them eating breakfast, anyhow," the Texan said. "Which is more than they done without they staid up all night." He opened the gate and entered it. At once the horses jerked their heads up, watching him. "Here, Eck," the Texan said over his shoulder, "two or three of you boys help me drive them into the barn." After a moment Eck and two others approached the gate, the little boy at his father's heels, though the other did not see him until he turned to shut the gate.

"You stay out of here," Eck said. "One of them things will snap your head off same as a acorn before you even know it." He shut the gate and went on after the others, whom the Texan had now waved fanwise outward as he approached the horses which now drew into a restive huddle, beginning to mill slightly, watching the men. Mrs. Littlejohn came out of the kitchen and crossed the yard to the woodpile, watching the lot. She picked up two or

three sticks of wood and paused, watching the lot again. Now there were two more men standing at the fence.

"Come on, come on," the Texan said. "They won't hurt you. They just ain't never been in under a roof before."

"I just as lief let them stay out here, if that's what they want to do," Eck said.

"Get yourself a stick—there's a bunch of wagon stakes against the fence yonder—and when one of them tries to rush you, bust him over the head so he will understand what you mean." One of the men went to the fence and got three of the stakes and returned and distributed them. Mrs. Littlejohn, her armful of wood complete now, paused again halfway back to the house, looking into the lot. The little boy was directly behind his father again, though this time the father had not discovered him yet. The men advanced toward the horses, the huddle of which began to break into gaudy units turning inward upon themselves. The Texan was cursing them in a loud steady cheerful voice. "Get in there, you banjo-faced jack-rabbits. Don't hurry them, now. Let them take their time. Hi! Get in there. What do you think that barn is—a law court maybe? Or maybe a church and somebody is going to take up a collection on you?" The animals fell slowly back. Now and then one feinted to break from the huddle, the Texan driving it back each time with skilfully thrown bits of dirt. Then one at the rear saw the barn door just behind it but before the herd could break the Texan snatched the wagon stake from Eck and, followed by one of the other men, rushed at the horses and began to lay about the heads and shoulders, choosing by unerring instinct the point animal and striking it first square in the face then on the withers as it turned and then on the rump as it turned further, so that when the break came it was reversed and the entire herd rushed into the long open hallway and brought up against the farther wall with a hollow, thunderous sound like that of a collapsing mine-shaft. "Seems to have held all right," the Texan said. He and the other man slammed the half-length doors and looked over them into the tunnel of the barn, at the far end of which the ponies were now a splotchy phantom moiling punctuated by crackings of wooden partitions and the dry reports of hooves which gradually died away. "Yep, it held all right," the Texan said. The other two came to the doors and looked over them. The little boy came up beside his father now, trying to see through a crack—and Eck saw him.

"Didn't I tell you to stay out of here?" Eck said. "Don't you know them things will kill you quicker than you can say scat? You go and get outside of that fence and stay there."

"Why don't you get your paw to buy you one of them, Wall?" one of the men said.

"Me buy one of them things?" Eck said. "When I can go to the river anytime and catch me a snapping turtle or a moccasin for nothing? You go on, now. Get out of here and stay out." The Texan had entered the barn. One of the men closed the doors after him and put the bar up again and over the top of the doors they watched the Texan go on down the hallway, toward the ponies which now huddled like gaudy phantoms in the gloom, quiet now and already beginning to snuff experimentally into the long lipworn trough fastened against the rear wall. The little boy had merely gone around behind his father, to the other side, where he stood peering now through a knot-hole in a plank. The Texan opened a smaller door in the wall and entered it, though almost immediately he reappeared.

"I don't see nothing but shelled corn in here," he said. "Snopes said he would send some hay up here last night."

"Won't they eat corn either?" one of the men said.

"I don't know," the Texan said. "They ain't never seen any that I know of. We'll find out in a minute though." He disappeared, though they could still hear him in the crib. Then he emerged once more, carrying a big double-ended feed-basket, and retreated into the gloom where the parti-coloured rumps of the horses were now ranged quietly along the feeding-trough. Mrs. Littlejohn appeared once more, on the veranda this time, carrying a big brass dinner-bell. She raised it to make the first stroke. A small commotion set up among the ponies as the Texan approached, but he began to speak to them at once, in a brisk loud unemphatic mixture of cursing and cajolery, disappearing among them. The men at the door heard the dry rattling of the corn-pellets into the trough, a sound broken by a single snort of amazed horror. A plank cracked with a loud report; before their eyes the depths of the hallway dissolved in loud fury, and while they stared over the doors, unable yet to begin to move, the entire interior exploded into mad tossing shapes like a downrush of flames.

"Hell fire," one of them said. "Jump!" he shouted. The three turned and ran frantically for the wagon, Eck last. Several voices

from the fence were now shouting something but Eck did not even hear them until, in the act of scrambling madly at the tail-gate, he looked behind him and saw the little boy still leaning to the knot-hole in the door which in the next instant vanished into match-wood, the knot-hole itself exploding from his eye and leaving him, motionless in the diminutive overalls and still leaning forward a little until he vanished utterly beneath the towering parti-coloured wave full of feet and glaring eyes and wild teeth which, over-topping, burst into scattering units, revealing at last the gaping orifice and the little boy still standing in it, unscratched, his eye still leaned to the vanished knot-hole.

"Wall!" Eck roared. The little boy turned and ran for the wagon. The horses were whipping back and forth across the lot, as if while in the barn they had once more doubled their number; two of them rushed up quattering and galloped all over the boy again without touching him as he ran, earnest and diminutive and seemingly without progress, though he reached the wagon at last, from which Eck, his sunburned skin now a sickly white, reached down and snatched the boy into the wagon by the straps of his overalls and slammed him face down across his knees and caught up a coiled hitching-rope from the bed of the wagon.

"Didn't I tell you to get out of here?" Eck said in a shaking voice. "Didn't I tell you?"

"If you're going to whip him, you better whip the rest of us too and then one of us can frail hell out of you," one of the others said.

"Or better still, take the rope and hang that durn fellow yonder," the second said. The Texan was now standing in the wrecked door of the barn, taking the gingersnap carton from his hip-pocket. "Before he kills the rest of Frenchman's Bend too."

"You mean Flem Snopes," the first said. The Texan tilted the carton above his other open palm. The horses still rushed and swirled back and forth, but they were beginning to slow now, trotting on high, stiff legs, although their eyes were still rolling whitely and various.

"I misdoubted that damn shell corn all along," the Texan said. "But at least they have seen what it looks like. They can't claim they ain't got nothing out of this trip." He shook the carton over his open hand. Nothing came out of it. Mrs. Littlejohn on the veranda made the first stroke with the dinner-bell; at the sound the horses rushed again, the earth of the lot becoming

vibrant with the light dry clatter of hooves. The Texan crumpled the carton and threw it aside. "Chuck wagon," he said. There were three more wagons in the lane now and there were twenty or more men at the fence when the Texan, followed by his three assistants and the little boy, passed through the gate. The bright cloudless early sun gleamed upon the pearl butt of the pistol in his hip-pocket and upon the bell which Mrs. Littlejohn still rang, peremptory, strong, and loud.

When the Texan, picking his teeth with a splintered kitchen match, emerged from the house twenty minutes later, the tethered wagons and riding horses and mules extended from the lot gate to Varner's store, and there were more than fifty men now standing along the fence beside the gate, watching him quietly, a little covertly, as he approached, rolling a little, slightly bowlegged, the high heels of his carved boots printing neatly into the dust. "Morning, gents," he said. "Here, Bud," he said to the little boy, who stood slightly behind him, looking at the protruding butt of the pistol. He took a coin from his pocket and gave it to the boy. "Run to the store and get me a box of ginger-snaps." He looked about at the quiet faces, protuberant, sucking his teeth. He rolled the match from one side of his mouth to the other without touching it. "You boys done made your picks, have you? Ready to start her off, hah?" They did not answer. They were not looking at him now. That is, he began to have the feeling that each face had stopped looking at him the second before his gaze reached it. After a moment Freeman said:

"Ain't you going to wait for Flem?"

"Why?" the Texan said. Then Freeman stopped looking at him too. There was nothing in Freeman's face either. There was nothing, no alteration, in the Texan's voice. "Eck, you done already picked out yours. So we can start her off when you are ready."

"I reckon not," Eck said. "I wouldn't buy nothing I was afraid to walk up and touch."

"Them little ponies?" the Texan said. "You helped water and feed them. I bet that boy of yours could walk up to any one of them."

"He better not let me catch him," Eck said. The Texan looked about at the quiet faces, his gaze at once abstract and alert, with an impenetrable surface quality like flint, as though the surface were impervious or perhaps there was nothing behind it.

"Them ponies is gentle as a dove, boys. The man that buys them will get the best piece of horseflesh he ever forked or druv for the money. Naturally they got spirit; I ain't selling crowbait. Besides, who'd want Texas crowbait anyway, with Mississippi full of it?" His stare was still absent and unwinking; there was no mirth or humour in his voice and there was neither mirth nor humour in the single guffaw which came from the rear of the group. Two wagons were now drawing out of the road at the same time, up to the fence. The men got down from them and tied them to the fence and approached. "Come up, boys," the Texan said. "You're just in time to buy a good gentle horse cheap."

"How about that one that cut your vest off last night?" a voice said. This time three or four guffawed. The Texan looked toward the sound, bleak and unwinking.

"What about it?" he said. The laughter, if it had been laughter, ceased. The Texan turned to the nearest gatepost and climbed to the top of it, his alternate thighs deliberate and bulging in the tight trousers, the butt of the pistol catching and losing the sun in pearly gleams. Sitting on the post, he looked down at the faces along the fence which were attentive, grave, reserved and not looking at him. "All right," he said. "Who's going to start her off with a bid? Step right up; take your pick and make your bid, and when the last one is sold, walk in that lot and put your rope on the best piece of horseflesh you ever forked or druv for the money. There ain't a pony there that ain't worth fifteen dollars. Young, sound, good for saddle or work stock, guaranteed to outlast four ordinary horses; you couldn't kill one of them with a axle-tree——" There was a small violent commotion at the rear of the group. The little boy appeared, burrowing among the motionless overalls. He approached the post, the new and unbroken paper carton lifted. The Texan leaned down and took it and tore the end from it and shook three or four of the cakes into the boy's hand, a hand as small and almost as black as that of a coon. He held the carton in his hand while he talked, pointing out the horses with it as he indicated them. "Look at that one with the three stocking-feet and the frost-bit ear; watch him now when they pass again. Look at that shoulder-action; that horse is worth twenty dollars of any man's money. Who'll make me a bid on him to start her off?" His voice was harsh, ready, forensic. Along the fence below him the men stood with, but-



toned close in their overalls, the tobacco-sacks and worn purses the sparse silver and frayed bills boarded a coin at a time in the cracks of chimneys or chinked into the logs of walls. From time to time the horses broke and rushed with purposeless violence and huddled again, watching the faces along the fence with wild mismatched eyes. The lane was full of wagons now. As the others arrived they would have to stop in the road beyond it and the occupants came up the lane on foot. Mrs. Littlejohn came out of her kitchen. She crossed the yard, looking toward the lot gate. There was a blackened wash-pot set on four bricks in the corner of the yard. She built a fire beneath the pot and came to the fence and stood there for a time, her hands on her hips and the smoke from the fire drifting blue and slow behind her. Then she turned and went back into the house. "Come on, boys," the Texan said. "Who'll make me a bid?"

"Four bits," a voice said. The Texan did not even glance toward it.

"Or, if he don't suit you, how about that fiddle-head horse without no mane to speak of? For a saddle pony, I'd rather have him than that stocking-foot. I heard somebody say fifty cents just now. I reckon he meant five dollars, didn't he? Do I hear five dollars?"

"Four bits for the lot," the same voice said. This time there were no guffaws. It was the Texan who laughed, harshly, with only his lower face, as if he were reciting a multiplication table.

"Fifty cents for the dried mud offen them, he means," he said. "Who'll give a dollar more for the genuine Texas cockle-burns?" Mrs. Littlejohn came out of the kitchen, carrying the sawn half of a wooden hogshhead which she set on a stump beside the smoking pot, and stood with her hands on her hips, looking into the lot for a while without coming to the fence this time. Then she went back into the house. "What's the matter with you boys?" the Texan said. "Here, Eck, you been helping me and you know them horses. How about making me a bid on that wall-eyed one you picked out last night? Here. Wait a minute." He thrust the paper carton into his other hip-pocket and swung his feet inward and dropped, cat-light, into the lot. The ponies, huddled, watched him. Then they broke before him and slid stiffly along the fence. He turned them and they whirled and rushed back across the lot; whereupon, as though he had been waiting his

chance when they should have turned their backs on him, the Texan began to run too, so that when they reached the opposite side of the lot and turned, slowing to huddle again, he was almost upon them. The earth became thunderous; dust arose, out of which the animals began to burst like flushed quail and into which, with that apparently unflagging faith in his own invulnerability, the Texan rushed. For an instant the watchers could see them in the dust—the pony backed into the angle of the fence and the stable, the man facing it, reaching toward his hip. Then the beast rushed at him in a sort of fatal and hopeless desperation and he struck it between the eyes with the pistol-butt and felled it and leaped onto its prone head. The pony recovered almost at once and pawed itself to its knees and heaved at its prisoned head and fought itself up, dragging the man with it; for an instant in the dust the watchers saw the man free of the earth and in violent lateral motion like a rag attached to the horse's head. Then the Texan's feet came back to earth and the dust blew aside and revealed them, motionless, the Texan's sharp heels braced into the ground, one hand gripping the pony's forelock and the other its nostrils, the long evil muzzle wrung backward over its scarred shoulder while it breathed in laboured and hollow groans. Mrs. Mrs. Littlejohn was in the yard again. No one had seen her emerge this time. She carried an armful of clothing and a metal-ridged washboard and she was standing motionless at the kitchen steps, looking into the lot. Then she moved across the yard, still looking into the lot, and dumped the garments into the tub, still looking into the lot. "Look him over, boys," the Texan panted, turning his own suffused face and the protuberant glare of his eyes toward the fence. "Look him over quick. Them shoulders and——" He had relaxed for an instant apparently. The animal exploded again; again for an instant the Texan was free of the earth, though he was still talking: "—and legs you whoa I'll tear your face right look him over quick boys worth fifteen dollars of let me get a holt of who'll make me a bid whoa you blare-eyed jack-rabbit, whoa!" They were moving now—a kaleidoscope of inextricable and incredible violence on the periphery of which the metal clasps of the Texan's suspenders sun-glinted in ceaseless orbit, with terrific slowness across the lot. Then the broad clay-coloured hat soared deliberately outward; an instant later the Texan followed it, though still on his feet, and the pony shot free in mad, staglike bounds. The Texan picked up the hat

and struck the dust from it against his leg, and returned to the fence and mounted the post again. He was breathing heavily. Still the faces did not look at him as he took the carton from his hip and shook a cake from it and put the cake into his mouth, chewing, breathing harshly. Mrs. Littlejohn turned away and began to bail water from the pot into the tub, though after each bucketful she turned her head and looked into the lot again. "Now, boys," the Texan said. "Who says that pony ain't worth fifteen dollars? You couldn't buy that much dynamite for just fifteen dollars. There ain't one of them can't do a mile in three minutes; turn them into pasture and they will board themselves; work them like hell all day and every time you think about it, lay them over the head with a single-tree and after a couple of days every jack-rabbit one of them will be so tame you will have to put them out of the house at night like a cat." He shook another cake from the carton and ate it. "Come on, Eck," he said. "Start her off. How about ten dollars for that horse, Eck?"

"What need I got for a horse I would need a bear-trap to catch?" Eck said.

"Didn't you just see me catch him?"

"I seen you," Eck said. "And I don't want nothing as big as a horse if I got to wrastle with it every time it finds me on the same side of a fence it's on."

"All right," the Texan said. He was still breathing harshly, but now there was nothing of fatigue or breathlessness in it. He shook another cake into his palm and inserted it beneath his moustache. "All right. I want to get this auction started. I ain't come here to live, no matter how good a country you folks claim you got. I'm going to give you that horse." For a moment there was no sound, not even that of breathing except the Texan's.

"You going to give it to me?" Eck said.

"Yes. Provided you will start the bidding on the next one." Again there was no sound save the Texan's breathing, and then the clash of Mrs. Littlejohn's pail against the rim of the pot.

"I just start the bidding," Eck said. "I don't have to buy it lessen I ain't over-topped." Another wagon had come up the lane. It was battered and paintless. One wheel had been repaired by crossed planks bound to the spokes with baling wire and the two underfed mules wore a battered harness patched

with bits of cotton rope; the reins were ordinary cotton plough-lines, not new. It contained a woman in a shapeless grey garment and a faded sunbonnet, and a man in faded and patched though clean overalls. There was not room for the wagon to draw out of the lane so the man left it standing where it was and got down and came forward—a thin man, not large, with something about his eyes, something strained and washed-out, at once vague and intense, who shoved into the crowd at the rear, saying,

"What? What's that? Did he give him that horse?"

"All right," the Texan said. "That wall-eyed horse with the scarred neck belongs to you. Now. That one that looks like he's had his head in a flour barrel. What do you say? Ten dollars?"

"Did he give him that horse?" the newcomer said.

"A dollar," Eck said. The Texan's mouth was still open for speech; for an instant his face died so behind the hard eyes.

"A dollar?" he said. "One dollar? Did I actually hear that?"

"Durn it," Eck said. "Two dollars then. But I ain't——"

"Wait," the newcomer said. "You, up there on the post." The Texan looked at him. When the others turned, they saw that the woman had left the wagon too, though they had not known she was there since they had not seen the wagon drive up. She came among them behind the man, gaunt in the grey shapeless garment and the sunbonnet, wearing stained canvas gymnasium shoes. She overtook the man but she did not touch him, standing just behind him, her hands rolled before her into the grey dress.

"Henry," she said in a flat voice. The man looked over his shoulder.

"Get back to that wagon," he said.

"Here, missus," the Texan said. "Henry's going to get the bargain of his life in about a minute. Here, boys, let the missus come up close where she can see. Henry's going to pick out that saddle-horse the missus has been wanting. Who says ten——"

"Henry," the woman said. She did not raise her voice. She had not once looked at the Texan. She touched the man's arm. He turned and struck her hand down.

"Get back to that wagon like I told you." The woman stood behind him, her hands rolled again into her dress. She was not looking at anything, speaking to anyone.

"He ain't no more despair than to buy one of them things," she said. "And us not but five dollars away from the poorhouse,

he ain't no more despair." The man turned upon her with that curious air of leashed, of dreamlike fury. The others lounged along the fence in attitudes gravely inattentive, almost oblivious. Mrs. Littlejohn had been washing for some time now, pumping rhythmically up and down above the washboard in the sud-foamed tub. She now stood erect again, her soap-raw hands on her hips, looking into the lot.

"Shut your mouth and get back in that wagon," the man said. "Do you want me to take a wagon stake to you?" He turned and looked up at the Texan. "Did you give him that horse?" he said. The Texan was looking at the woman. Then he looked at the man; still watching him, he tilted the paper carton over his open palm. A single cake came out of it.

"Yes," he said.

"Is the fellow that bids in this next horse going to get that first one too?"

"No," the Texan said.

"All right," the other said. "Are you going to give a horse to the man that makes the first bid on the next one?"

"No," the Texan said.

"Then if you were just starting the auction off by giving away a horse, why didn't you wait till we were all here?" The Texan stopped looking at the other. He raised the empty carton and squinted carefully into it, as if it might contain a precious jewel or perhaps a deadly insect. Then he crumpled it and dropped it carefully beside the post on which he sat.

"Eck bids two dollars," he said. "I believe he still thinks he's bidding on them scraps of bob-wire they come here in instead of on one of the horses. But I got to accept it. But are you boys——"

"So Eck's going to get two horses at a dollar a head," the newcomer said. "Three dollars." The woman touched him again. He flung her hand off without turning and she stood again, her hands rolled into her dress across her flat stomach, not looking at anything.

"Mister," she said, "we got chaps in the house that never had shoes last winter. We ain't got corn to feed the stock. We got five dollars I earned weaving by firelight after dark. And he ain't no more despair."

"Henry bids three dollars," the Texan said. "Raise him a dollar, Eck, and the horse is yours." Beyond the fence the horses

rushed suddenly and for no reason and as suddenly stopped, staring at the faces along the fence.

"Henry," the woman said. The man was watching Eck. His stained and broken teeth showed a little beneath his lip. His wrists dangled into fists below the faded sleeves of his shirt too short from many washings.

"Four dollars," Eck said.

"Five dollars!" the husband said, raising one clenched hand. He shouldered himself forward toward the gatepost. The woman did not follow him. She now looked at the Texan for the first time. Her eyes were a washed grey also, as though they had faded too like the dress and the sunbonnet.

"Mister," she said, "if you take that five dollars I earned my chaps a-weaving for one of them things, it'll be a curse on you and yours during all the time of man."

"Five dollars!" the husband shouted. He thrust himself up to the post, his clenched hand on a level with the Texan's knees. He opened it upon a wad of frayed banknotes and silver. "Five dollars! And the man that raises it will have to beat my head off or I'll beat hisn."

"All right," the Texan said. "Five dollars is bid. But don't you shake your hand at me."

At five o'clock that afternoon the Texan crumpled the third paper carton and dropped it to the earth beneath him. In the copper slant of the levelling sun which fell also upon the line of limp garments in Mrs. Littlejohn's backyard and which cast his shadow and that of the post on which he sat long across the lot where now and then the ponies still rushed in purposeless and tireless surges, the Texan straightened his leg and thrust his hand into his pocket and took out a coin and leaned down to the little boy. His voice was now hoarse, spent. "Here, bud," he said. "Run to the store and get me a box of gingersnaps." The men still stood along the fence, tireless, in their overalls and faded shirts. Flem Snopes was there now, appeared suddenly from nowhere, standing beside the fence with a space the width of three or four men on either side of him, standing there in his small yet definite isolation, chewing tobacco, in the same grey trousers and minute bow-tie in which he had departed last summer but in a new cap, grey too like the other, but new, and overlaid with a bright golfer's plaid, looking also at the horses in the lot. All of them save two had been sold for sums ranging from three dollars

and a half to eleven and twelve dollars. The purchasers, as they had bid them in, had gathered as though by instinct into a separate group on the other side of the gate, where they stood with their hands lying upon the top strand of the fence, watching with a still more sober intensity the animals which some of them had owned for seven and eight hours now but had not yet laid hands upon. The husband, Henry, stood beside the post on which the Texan sat. The wife had gone back to the wagon, where she sat grey in the grey garment, motionless, looking at nothing still she might have been something inanimate which he had loaded into the wagon to move it somewhere, waiting now in the wagon until he should be ready to go on again, patient, insensate, timeless.

"I bought a horse and I paid cash for it," he said. His voice was harsh and spent too, the mad look in his eyes had a quality glazed now and even sightless. "And yet you expect me to stand around here till they are all sold before I can get my horse. Well, you can do all the expecting you want. I'm going to take my horse out of there and go home." The Texan looked down at him. The Texan's shirt was blotched with sweat. His big face was cold and still, his voice level.

"Take your horse then." After a moment Henry looked away. He stood with his head bent a little, swallowing from time to time.

"Ain't you going to catch him for me?"

"It ain't my horse," the Texan said in that flat still voice. After a while Henry raised his head. He did not look at the Texan.

"Who'll help me catch my horse?" he said. Nobody answered. They stood along the fence, looking quietly into the lot where the ponies huddled, already beginning to fade a little where the long shadow of the house lay upon them, deepening. From Mrs. Littlejohn's kitchen the smell of frying ham came. A noisy cloud of sparrows swept across the lot and into a chinaberry tree beside the house, and in the high soft vague blue swallows stooped and whirled in erratic indecision, their cries like strings plucked at random. Without looking back, Henry raised his voice: "Bring that ere plough-line." After a time the wife moved. She got down from the wagon and took a coil of new cotton rope from it and approached. The husband took the rope from her and moved toward the gate. The Texan began to descend from the post, stiffly, as Henry put his hand on the latch. "Come on here," he

said. The wife had stopped when he took the rope from her. She moved again, obediently, her hands rolled into the dress across her stomach, passing the Texan without looking at him.

"Don't go in there, missus," he said. She stopped, not looking at him, not looking at anything. The husband opened the gate and entered the lot and turned, holding the gate open but without raising his eyes.

"Come on here," he said.

"Don't you go in there, missus," the Texan said. The wife stood motionless between them, her face almost concealed by the sunbonnet, her hands folded across her stomach.

"I reckon I better," she said. The other men did not look at her at all, at her or Henry either. They stood along the fence, grave and quiet and inattentive, almost bemused. Then the wife passed through the gate; the husband shut it behind them and turned and began to move toward the huddled ponies, the wife following in the grey and shapeless garment within which she moved without inference of locomotion, like something on a moving platform, a float. The horses were watching them. They clotted and blended and shifted among themselves, on the point of breaking though not breaking yet. The husband shouted at them. He began to curse them, advancing, the wife following. Then the huddle broke, the animals moving with high, stiff knees, circling the two people who turned and followed again as the herd flowed and huddled again at the opposite side of the lot.

"There he is," the husband said. "Get him into that corner." The herd divided; the horse which the husband had bought jolted on stiff legs. The wife shouted at it; it spun and poised, plunging, then the husband struck it across the face with the coiled rope and it whirled and slammed into the corner of the fence. "Keep him there now," the husband said. He shook out the rope, advancing. The horse watched him with wild, glaring eyes; it rushed again, straight toward the wife. She shouted at it and waved her arms but it soared past her in a long bound and rushed again into the huddle of its fellows. They followed and hemmed it again into another corner; again the wife failed to stop its rush for freedom and the husband turned and struck her with the coiled rope. "Why didn't you head him?" he said. "Why didn't you?" He struck her again; she did not move, not even to fend the rope with a raised arm. The men along the fence stood quietly, their faces lowered as though brooding upon the



earth at their feet. Only Flem Snopes was still watching—if he ever had been looking into the lot at all, standing in his little island of isolation, chewing with his characteristic faint sidewise thrust beneath the new plain cap.

The Texan said something, not loud, harsh and short. He entered the lot and went to the husband and jerked the uplifted rope from his hand. The husband whirled as though he were about to spring at the Texan, crouched slightly, his knees bent and his arms held slightly away from his sides, though his gaze never mounted higher than the Texan's carved and dusty boots. Then the Texan took the husband by the arm and led him back toward the gate, the wife following, and through the gate which he held open for the woman and then closed. He took a wad of banknotes from his trousers and removed a bill from it and put it into the woman's hand. "Get him into the wagon and get him on home," he said.

"What's that for?" Flem Snopes said. He had approached. He now stood beside the post on which the Texan had been sitting. The Texan did not look at him.

"Thinks he bought one of them ponies," the Texan said. He spoke in a flat still voice, like that of a man after a sharp run. "Get him on away, missus."

"Give him back that money," the husband said, in his lifeless, spent tone. "I bought that horse and I aim to have him if I got to shoot him before I can put a rope on him." The Texan did not even look at him.

"Get him on away from here, missus," he said.

"You take your money and I take my horse," the husband said. He was shaking slowly and steadily now, as though he were cold. His hands open and shut below the frayed cuffs of his shirt. "Give it back to him," he said.

"You don't own no horse of mine," the Texan said. "Get him on home, missus." The husband raised his spent face, his mad glazed eyes. He reached out his hand. The woman held the banknote in her folded hands across her stomach. For a while the husband's shaking hand merely fumbled at it. Then he drew the banknote free.

"It's my horse," he said. "I bought it. These fellows saw me. I paid for it. It's my horse. Here." He turned and extended the banknote towards Snopes. "You got something to do with these horses. I bought one. Here's the money for it. I bought one.

Ask him." Snopes took the banknote. The others stood, gravely inattentive, in relaxed attitudes along the fence. The sun had gone now; there was nothing save violet shadow upon them and upon the lot where once more and for no reason the ponies rushed and flowed. At that moment the little boy came up, tireless and indefatigable still, with the new paper carton. The Texan took it, though he did not open it at once. He had dropped the rope and now the husband stooped for it, fumbling at it for some time before he lifted it from the ground. Then he stood with his head bent, his knuckles whitening on the rope. The woman had not moved. Twilight was coming fast now; there was a last mazy swirl of swallows against the high and changing azure. Then the Texan tore the end from the carton and tilted one of the cakes into his hand; he seemed to be watching the hand as it shut slowly upon the cake until a fine powder of snuff-coloured dust began to rain from his fingers. He rubbed the hand carefully on his thigh and raised his head and glanced about until he saw the little boy and handed the carton back to him.

"Here, bud," he said. Then he looked at the woman, his voice flat, quiet again. "Mr. Snopes will have your money for you tomorrow. Better get him in the wagon and get him on home. He don't own no horse. You can get your money tomorrow from Mr. Snopes." The wife turned and went back to the wagon and got into it. No one watched her, nor the husband who still stood, his head bent, passing the rope from one hand to the other. They leaned along the fence, grave and quiet, as though the fence were in another land, another time.

"How many you got left?" Snopes said. The Texan roused; they all seemed to rouse then, returning, listening again.

"Got three now," the Texan said. "Swap all three of them for a buggy or a ——"

"It's out in the road," Snopes said, a little shortly, a little quickly, turning away. "Get your mules." He went on up the lane. They watched the Texan enter the lot and cross it, the horses flowing before him but without the old irrational violence, as if they too were spent, vitiated with the long day, and enter the barn and then emerge, leading the two harnessed mules. The wagon had been backed under the shed beside the barn. The Texan entered this and came out a moment later, carrying a bedding-roll and his coat, and led the mules back toward the gate, the ponies huddled again and watching him with their vari-

ous unmatching eyes, quietly now, as if they too realised there was not only an armistice between them at last but that they would never look upon each other again in both their lives. Someone opened the gate. The Texan led the mules through it and they followed in a body, leaving the husband standing beside the closed gate, his head still bent and the coiled rope in his hand. They passed the wagon in which the wife sat, her grey garment fading into the dusk, almost the same colour and as still, looking at nothing; they passed the clothes-line with its limp and unwinded drying garments, walking through the hot vivid smell of ham from Mrs. Littlejohn's kitchen. When they reached the end of the lane they could see the moon, almost full, tremendous and pale and still lightless in the sky from which day had not quite gone. Snopes was standing at the end of the lane beside an empty buggy. It was the one with the glittering wheels and the fringed parasol top in which he and Will Varner had used to drive. The Texan was motionless too, looking at it.

"Well well well," he said. "So this is it."

"If it don't suit you, you can ride one of the mules back to Texas," Snopes said.

"You bet," the Texan said. "Only I ought to have a powder-puff or at least a mandolin to ride it with." He backed the mules onto the tongue and lifted the breast-yoke. Two of them came forward and fastened the traces for him. Then they watched him get into the buggy and raise the reins.

"Where you heading for?" one said. "Back to Texas?"

"In this?" the Texan said. "I wouldn't get past the first Texas saloon without starting the vigilance committee. Besides, I ain't going to waste all this here lace-trimmed top and these spindle wheels just on Texas. Long as I am this far, I reckon I'll go on a day or two and look-see them Northern towns. Washington and New York and Baltimore. What's the short way to New York from here?" They didn't know. But they told him how to reach Jefferson.

"You're already headed right," Freeman said. "Just keep right on up the road past the schoolhouse."

"All right," the Texan said. "Well, remember about busting them ponies over the head now and then until they get used to you. You won't have any trouble with them then." He lifted the reins again. As he did so Snopes stepped forward and got into the buggy.

"I'll ride as far as Varner's with you," he said.

"I didn't know I was going past Varner's," the Texan said.

"You can go to town that way," Snopes said. "Drive on." The Texan shook the reins. Then he said,

"Whoa." He straightened his leg and put his hand into his pocket. "Here, bud," he said to the little boy, "run to the store and— Never mind. I'll stop and get it myself, long as I am going back that way. Well, boys," he said. "Take care of yourselves." He swung the team around. The buggy went on. They looked after it.

"I reckon he aims to kind of come up on Jefferson from behind," Quick said.

"He'll be lighter when he gets there," Freeman said. "He can come up to it easy from any side he wants."

"Yes," Bookwright said. "His pockets won't rattle." They went back to the lot; they passed on through the narrow way between the two lines of patient and motionless wagons, which at the end was completely closed by the one in which the woman sat. The husband was still standing beside the gate with his coiled rope, and now night had completely come. The light itself had not changed so much; if anything, it was brighter but with that other-worldly quality of moonlight, so that when they stood once more looking into the lot, the splotchy bodies of the ponies had a distinctness, almost a brilliance, but without individual shape and without depth—no longer horses, no longer flesh and bone directed by a principle capable of calculated violence, no longer inherent with the capacity to hurt and harm.

"Well, what are we waiting for?" Freeman said. "For them to go to roost?"

"We better all get our ropes first," Quick said. "Get your ropes everybody." Some of them did not have ropes. When they left home that morning, they had not heard about the horses, the auction. They had merely happened through the village by chance and learned of it and stopped.

"Go to the store and get some then," Freeman said.

"The store will be closed now," Quick said.

"No it won't," Freeman said. "If it was closed, Lump Snopes would a been up here." So while the ones who had come prepared got their ropes from the wagons, the others went down to the store. The clerk was just closing it.

"You all ain't started catching them yet, have you?" he said.

"Good; I was afraid I wouldn't get there in time." He opened the door again and amid the old strong sunless smells of cheese and leather and molasses he measured and cut off sections of plough-line for them and in a body and the clerk in the centre and still talking, voluble and unlistened to, they returned up the road. The pear tree before Mrs. Littlejohn's was like drowned silver now in the moon. The mocking-bird of last night, or another one, was already singing in it, and they now saw, tied to the fence, Ratliff's buckboard and team.

"I thought something was wrong all day," one said. "Ratliff wasn't there to give nobody advice." When they passed down the lane, Mrs. Littlejohn was in her backyard, gathering the garments from the clothes-line; they could still smell the ham. The others were waiting at the gate, beyond which the ponies, huddled again, were like phantom fish, suspended apparently without legs now in the brilliant treachery of the moon.

"I reckon the best way will be for us all to take and catch them one at a time," Freeman said.

"One at a time," the husband, Henry, said. Apparently he had not moved since the Texan had led his mules through the gate, save to lift his hands to the top of the gate, one of them still clutching the coiled rope. "One at a time," he said. He began to curse in a harsh, spent monotone. "After I've stood around here all day, waiting for that——" He cursed. He began to jerk at the gate, shaking it with spent violence until one of the others slid the latch back and it swung open and Henry entered it, the others following, the little boy pressing close behind his father until Eck became aware of him and turned.\*

"Here," he said. "Give me that rope. You stay out of here."

"Aw, paw," the boy said.

"No sir. Them things will kill you. They almost done it this morning. You stay out of here."

"But we got two to catch." For a moment Eck stood looking down at the boy.

"That's right," he said. "We got two. But you stay close to me now. And when I holler run, you run. You hear me?"

"Spread out, boys," Freeman said. "Keep them in front of us." They began to advance across the lot in a ragged crescent-shaped line, each one with his rope. The ponies were now at the far side of the lot. One of them snorted; the mass shifted within

itself but without breaking. Freeman, glancing back, saw the little boy. "Get that boy out of here," he said.

"I reckon you better," Eck said to the boy. "You go and get in the wagon yonder. You can see us catch them from there." The little boy turned and trotted toward the shed beneath which the wagon stood. The line of men advanced, Henry a little in front.

"Watch them close now," Freeman said. "Maybe we better try to get them into the barn first——" At that moment the huddle broke. It parted and flowed in both directions along the fence. The men at the ends of the line began to run, waving their arms and shouting. "Head them," Freeman said tensely. "Turn them back." They turned them, driving them back upon themselves again; the animals merged and spun in short, huddling rushes, phantom and inextricable. "Hold them now," Freeman said. "Don't let them get by us." The line advanced again. Eck turned; he did not know why—whether a sound, what. The little boy was just behind him again.

"Didn't I tell you to get in that wagon and stay there?" Eck said.

"Watch out, paw!" the boy said. "There he is! There's ourn!" It was the one the Texan had given Eck. "Catch him, paw!"

"Get out of my way," Eck said. "Get back to that wagon." The line was still advancing. The ponies milled, clotting, forced gradually backward toward the open door of the barn. Henry was still slightly in front, crouched slightly, his thin figure, even in the mazy moonlight, emanating something of that spent fury. The splotchy huddle of animals seemed to be moving before the advancing line of men like a snowball which they might have been pushing before them by some invisible means, gradually nearer and nearer to the black yawn of the barn door. Later it was obvious that the ponies were so intent upon the men that they did not realise the barn was even behind them until they backed into the shadow of it. Then an indescribable sound, a movement desperate and despairing, arose among them; for an instant of static horror men and animals faced one another, then the men whirled and ran before a gaudy vomit of long wild faces and splotched chests which overtook and scattered them and flung them sprawling aside and completely obliterated from sight Henry and the little boy, neither of whom had moved

though Henry had flung up both arms, still holding his coiled rope, the herd sweeping on across the lot, to crash through the gate which the last man through it had neglected to close, leaving it slightly ajar, carrying all of the gate save upright to which the hinges were nailed with them, and so among the teams and wagons which choked the lane, the teams springing and lunging too, snapping hitch-reins and tongues. Then the whole inextricable mass crashed among the wagons and eddied and divided about the one in which the woman sat, and rushed on down the lane and into the road, dividing, one-half going one way and one-half the other.

The men in the lot, except Henry, got to their feet and ran toward the gate. The little boy once more had not been touched, not even thrown off his feet; for a while his father held him clear off the ground in one hand, shaking him like a rag doll. "Didn't I tell you to stay in that wagon?" Eck cried. "Didn't I tell you?"

"Look out, paw!" the boy chattered out of the violent shaking, "there's ourn! There he goes!" It was the horse the Texan had given them again. It was as if they owned no other, the other one did not exist; as if by some absolute and instantaneous rapport of blood they had relegated to oblivion the one for which they had paid money. They ran to the gate and down the lane where the other men had disappeared. They saw the horse the Texan had given them whirl and dash back and rush through the gate into Mrs. Littlejohn's yard and run up the front steps and crash once on the wooden veranda and vanish through the front door. Eck and the boy ran up onto the veranda. A lamp sat on a table just inside the door. In its mellow light they saw the horse fill the long hallway like a pinwheel, gaudy, furious and thunderous. A little farther down the hall there was a varnished yellow melodeon. The horse crashed into it; it produced a single note, almost a chord, in bass, resonant and grave, of deep and sober astonishment; the horse with its monstrous and antic shadow whirled again and vanished through another door. It was a bedroom; Ratliff, in his underclothes and one sock and with the other sock in his hand and his back to the door, was leaning out the open window facing the lane, the lot. He looked back over his shoulder. For an instant he and the horse glared at one another. Then he sprang through the window as the horse backed out of the room and into the hall again and whirled and saw

Eck and the little boy just entering the front door, Eck still carrying his rope. It whirled again and rushed on down the hall and onto the back porch just as Mrs. Littlejohn, carrying an armful of clothes from the line and the washboard, mounted the steps.

"Get out of here, you son of a bitch," she said. She struck with the washboard; it divided neatly on the long mad face and the horse whirled and rushed back up the hall, where Eck and the boy now stood.

"Get to hell out of here, Wall!" Eck roared. He dropped to the floor, covering his head with his arms. The boy did not move and for the third time the horse soared above the unwinking eyes and the unbowed and untouched head and onto the front veranda again just as Ratliff, still carrying the sock, ran around the corner of the house and up the steps. The horse whirled without breaking or pausing. It galloped to the end of the veranda and took the railing and soared outward, hobgoblin and floating, in the moon. It landed in the lot still running and crossed the lot and galloped through the wrecked gate and among the overturned wagons and the still intact one in which Henry's wife still sat, and on down the lane and into the road.

A quarter of a mile farther on, the road gashed pallid and moony between the moony shadows of the bordering trees, the horse still galloping, galloping its shadow into the dust, the road descending now toward the creek and the bridge. It was of wood, just wide enough for a single vehicle. When the horse reached it, it was occupied by a wagon coming from the opposite direction and drawn by two mules already asleep in the harness and the soporific motion. On the seat was Tull and his wife, in splint chairs in the wagon behind them sat their four daughters, all returning belated from an all-day visit with some of Mrs. Tull's kin. The horse neither checked nor swerved. It crashed once on the wooden bridge and rushed between the two mules which waked lunging in opposite directions in the traces, the horse now apparently scrambling along the wagon-tongue itself like a mad squirrel and scrabbling at the end-gate of the wagon with its forefeet as if it intended to climb into the wagon while Tull shouted at it and struck at its face with his whip. The mules were now trying to turn the wagon around in the middle of the bridge. It slewed and tilted, the bridge-rail cracked with a sharp report above the shrieks of the women; the horse scrambled at last across



the back of one of the mules and Tull stood up in the wagon and kicked at its face. Then the front end of the wagon rose, flinging Tull, the reins now wrapped several times about his wrist, backward into the wagon bed among the overturned chairs and the exposed stockings and undergarments of his women. The pony scrambled free and crashed again on the wooden planking, galloping again. The wagon lurched again; the mules had finally turned it on the bridge where there was not room for it to turn and were now kicking themselves free of the traces. When they came free, they snatched Tull bodily out of the wagon. He struck the bridge on his face and was dragged for several feet before the wrist-wrapped reins broke. Far up the road now, distancing the frantic mules, the pony faded on. While the five women still shrieked above Tull's unconscious body, Eck and the little boy came up, trotting, Eck still carrying his rope. He was panting. "Which way'd he go?" he said.

In the now empty and moon-drenched lot, his wife and Mrs. Littlejohn and Ratliff and Lump Snopes, the clerk, and three other men raised Henry out of the trampled dust and carried him into Mrs. Littlejohn's backyard. His face was blanched and stony, his eyes were closed, the weight of his head tautened his throat across the protruding larynx; his teeth glinted dully beneath his lifted lip. They carried him on toward the house, through the dappled shade of the chinaberry trees. Across the dreaming and silver night a faint sound like remote thunder came and ceased. "There's one of them on the creek bridge," one of the men said.

"It's that one of Eck Snopes's," another said. "The one that was in the house." Mrs. Littlejohn had preceded them into the hall. When they entered with Henry, she had already taken the lamp from the table and she stood beside an open door, holding the lamp high.

"Bring him in here," she said. She entered the room first and set the lamp on the dresser. They followed with clumsy scufflings and pantings and laid Henry on the bed and Mrs. Littlejohn came to the bed and stood looking down at Henry's peaceful and bloodless face. "I'll declare," she said. "You men." They had drawn back a little, clumped, shifting from one foot to another, not looking at her nor at his wife either, who stood at the foot of the bed, motionless, her hands folded into her dress. "You all get out of here, V. K.," she said to Ratliff. "Go outside.

See if you can't find something else to play with that will kill some more of you."

"All right," Ratliff said. "Come on, boys. Ain't no more horses to catch in here." They followed him toward the door, on tiptoe, their shoes scuffling, their shadows monstrous on the wall.

"Go get Will Varner," Mrs. Littlejohn said. "I reckon you can tell him it's still a mule." They went out; they didn't look back. They tiptoed up the hall and crossed the veranda and descended into the moonlight. Now that they could pay attention to it, the silver air seemed to be filled with faint and sourceless sounds—shouts, thin and distant, again a brief thunder of hooves on a wooden bridge, more shouts faint and thin and earnest and clear as bells; once they even distinguished the words: "Whooley. Head him."

"He went through that house quick," Ratliff said. "He must have found another woman at home." Then Henry screamed in the house behind them. They looked back into the dark hall where a square of light fell through the bedroom door, listening while the scream sank into a harsh respiration: "Ah. Ah. Ah" on a rising note about to become screaming again. "Come on," Ratliff said. "We better get Varner." They went up the road in a body, treading the moon-blanchd dust in the tremulous April night murmurous with the moving of sap and the wet bursting of burgeoning leaf and bud and constant with the thin and urgent cries and the brief and fading bursts of galloping hooves. Varner's house was dark, blank and without depth in the moonlight. They stood, clumped darkly in the silver yard and called up at the blank windows until suddenly someone was standing in one of them. It was Flem Snopes's wife. She was in a white garment; the heavy braided club of her hair looked almost black against it. She did not lean out, she merely stood there, full in the moon, apparently blank-eyed or certainly not looking downward at them—the heavy gold hair, the mask not tragic and perhaps not even doomed: just damned, the strong faint lift of breasts beneath marblelike fall of the garment; to those below what Brunhilde, what Rhinemaiden on what spurious river-rock of papier mâché, what Helen returned to what topless and shoddy Argos, waiting for no one. "Evening, Mrs. Snopes," Ratliff said. "We want Uncle Will. Henry Armstid is hurt at Mrs. Littlejohn's." She vanished from the window. They waited in the moonlight, listening to the faint remote shouts and

cries, until Varner emerged, sooner than they had actually expected, hunching into his coat and buttoning his trousers over the tail of his nightshirt, his suspenders still dangling in twin loops below the coat. He was carrying the battered bag which contained the plumber-like tools with which he drenched and wormed and blistered and floated or drew the teeth of horses and mules; he came down the steps, lean and loosejointed, his shrewd ruthless head cocked a little as he listened also to the faint bell-like cries and shouts with which the silver air was full.

"Are they still trying to catch them rabbits?" he said.

"All of them except Henry Armstid," Ratliff said. "He caught his."

"Hah," Varner said. "That you, V. K.? How many did you buy?"

"I was too late," Ratliff said. "I never got back in time."

"Hah," Varner said. They moved on to the gate and into the road again. "Well, it's a good bright cool night for running them." The moon was now high overhead, a pearly and mazy yawn in the soft sky, the ultimate ends of which rolled onward, whorl on whorl, beyond the pale stars and by pale stars surrounded. They walked in a close clump, tramping their shadows into the road's mild dust, blotting the shadows of the burgeoning trees which soared, trunk branch and twig against the pale sky, delicate and finely thinned. They passed the dark store. Then the pear tree came in sight. It rose in mazed and silver immobility like exploding snow; the mocking-bird still sang in it. "Look at that tree," Varner said. "It ought to make this year, sho."

"Corn'll make this year too," one said.

"A moon like this is good for every growing thing outen earth," Varner said. "I mind when me and Mrs. Varner was expecting Eula. Already had a mess of children and maybe we ought to quit then. But I wanted some more gals. Others had done married and moved away, and a passel of boys, soon as they get big enough to be worth anything, they ain't got time to work. Got to set around store and talk. But a gal will stay home and work until she does get married. So there was a old woman told my mammy once that if a woman showed her belly to the full moon after she had done caught, it would be a gal. So Mrs. Varner taken and laid every night with the moon on her nekid belly, until it fullend and after. I could lay my ear to her belly

and hear Eula kicking and scrounging like all get-out, feeling the moon."

"You mean it actually worked sho enough, Uncle Will?" the other said.

"Hah," Varner said. "You might try it. You get enough women showing their nekid bellies to the moon or the sun either or even just to your hand fumbling around often enough and more than likely after a while there will be something in it you can lay your ear and listen to, provided something come up and you ain't got away by that time. Huh, V. K.?" Someone guffawed.

"Don't ask me," Ratliff said. "I can't even get nowhere in time to buy a cheap horse." Two or three guffawed this time. Then they began to hear Henry's respirations from the house: "Ah. Ah. Ah," and they ceased abruptly, as if they had not been aware of their closeness to it. Varner walked on in front, lean, shambling, yet moving quite rapidly, though his head was still slanted with listening as the faint, urgent, indomitable cries murmured in the silver lambence, sourceless, at times almost musical, like fading bell-notes; again there was a brief rapid thunder of hooves on wooden planking.

"There's another one on the creek bridge," one said.

"They are going to come out even on them things, after all," Varner said. "They'll get the money back in exercise and relaxation. You take a man that ain't got no other relaxation all year long except dodging mule-dung up and down a field furrow. And a night like this one, when a man ain't old enough yet to lay still and sleep, and yet he ain't young enough anymore to be tom-cattin' in and out of other folks' back windows, something like this is good for him. It'll make him sleep tomorrow night anyhow, provided he gets back home by then. If we had just knowed about this in time, we could have trained up a pack of horse-dogs. Then we could have held one of these field trials."

"That's one way to look at it, I reckon," Ratliff said. "In fact, it might be a considerable comfort to Bookwright and Quick and Freeman and Eck Snopes and them other new horse-owners if that side of it could be brought to their attention, because the chances are ain't none of them thought to look at it in that light yet. Probably there ain't a one of them that believes now there's any cure a tall for that Texas disease Flem Snopes and that Dead-eye-Dick brought here."

"Hah," Varner said. He opened Mrs. Littlejohn's gate. The dim light still fell outward across the hall from the bedroom door; beyond it, Armstid was saying "Ah. Ah. Ah" steadily. "There's a pill for every ill but the last one."

"Even if there was always time to take it," Ratliff said.

"Hah," Varner said again. He glanced back at Ratliff for an instant, pausing. But the little hard bright eyes were invisible now; it was only the bushy overhang of the brows which seemed to concentrate downward toward him in writhen immobility, not frowning but with a sort of fierce risibility. "Even if there was time to take it. Breathing is a sight-draft dated yesterday."

At nine o'clock on the second morning after that, five men were sitting or squatting along the gallery of the store. The sixth was Ratliff. He was standing up, and talking: "Maybe there wasn't but one of them things in Mrs. Littlejohn's house that night, like Eck says. But it was the biggest drove of just one horse I ever seen. It was in my rooms and it was on the front porch and I could hear Mrs. Littlejohn hitting it over the head with that washboard in the backyard all at the same time. And still it was missing everybody everytime. I reckon that's what that Texas man meant by calling them bargains: that a man would need to be powerful unlucky to ever get close enough to one of them to get hurt." They laughed, all except Eck himself. He and the little boy were eating. When they mounted the steps, Eck had gone on into the store and emerged with a paper sack, from which he took a segment of cheese and with his pocket-knife divided it carefully into two exact halves and gave one to the boy and took a handful of crackers from the sack and gave them to the boy, and now they squatted against the wall, side by side and, save for the difference in size, identical, eating.

"I wonder what that horse thought Ratliff was," one said. He held a spray of peach bloom between his teeth. It bore four blossoms like miniature ballet skirts of pink tulle. "Jumping out windows and running indoors in his shirt-tail? I wonder how many Ratliffs that horse thought he saw."

"I don't know," Ratliff said. "But if he saw just half as many of me as I saw of him, he was sholy surrounded. Everytime I turned my head, that thing was just running over me or just swirling to run back over that boy again. And that boy there, he stayed right under it one time to my certain knowledge for a full

one and one half minutes without ducking his head or even batting his eyes. Yes, sir, when I looked around and seen that varmint in the door behind me blaring its eyes at me, I'd a made sho Flem Snopes had brought a tiger back from Texas except I knowed that couldn't no just one tiger completely fill a entire room." They laughed again, quietly. Lump Snopes, the clerk, sitting in the only chair tilted back against the door-facing and partly blocking the entrance, cackled suddenly.

"If Flem had knowed how quick you fellows was going to snap them horses up, he'd a probably brought some tigers," he said. "Monkeys too."

"So they was Flem's horses," Ratliff said. The laughter stopped. The other three had open knives in their hands, with which they had been trimming idly at chips and slivers of wood. Now they sat apparently absorbed in the delicate and almost tedious movements of the knife-blades. The clerk had looked quickly up and found Ratliff watching him. His constant expression of incorrigible and mirthful disbelief had left him now; only the empty wrinkles of it remained about his mouth and eyes.

"Has Flem ever said they was?" he said. "But you town fellows are smarter than us country folks. Likely you done already read Flem's mind." But Ratliff was not looking at him now.

"And I reckon we'd a bought them," he said. He stood above them again, easy, intelligent, perhaps a little sombre but still perfectly impenetrable. "Eck here, for instance. With a wife and family to support. He owns two of them, though to be sho he never had to pay money for but one. I heard folks chasing them things up until midnight last night, but Eck and that boy ain't been home a tall in two days." They laughed again, except Eck. He pared off a bit of cheese and speared it on the knife-point and put it into his mouth.

"Eck caught one of hisn," the second man said.

"That so?" Ratliff said. "Which one was it, Eck? The one he give you or the one you bought?"

"The one he give me," Eck said, chewing.

"Well, well," Ratliff said. "I hadn't heard about that. But Eck's still one horse short. And the one he had to pay money for. Which is pure proof enough that them horses wasn't Flem's because wouldn't no man ever give his own blood kin something he couldn't even catch." They laughed again, but they stopped when the clerk spoke. There was no mirth in his voice at all.

"Listen," he said. "All right. We done all admitted you are too smart for anybody to get ahead of. You never bought no horse from Flem or nobody else, so maybe it ain't none of your business and maybe you better just leave it at that."

"Sholy," Ratliff said. "It's done already been left at that two nights ago. The fellow that forgot to shut that lot gate done that. With the exception of Eck's horse. And we know that wasn't Flem's, because that horse was given to Eck for nothing."

"There's others beside Eck that ain't got back home yet," the man with the peach spray said. "Bookwright and Quick are still chasing theirs. They was reported three miles west of Burtsboro Old Town at eight o'clock last night. They ain't got close enough to it yet to tell which one it belongs to."

"Sholy," Ratliff said. "The only new horse-owner in this country that could a been found without bloodhounds since whoever it was left that gate open two nights ago, is Henry Armstid. He's laying right there in Mrs. Littlejohn's bedroom where he can watch the lot so that any time the one he bought happens to run back into it, all he's got to do is to holler at his wife to run out with the rope and catch it——" He ceased, though he said, "Morning, Flem," so immediately afterward and with no change whatever in tone, that the pause was not even discernible. With the exception of the clerk, who sprang up, vacated the chair with a sort of servile alacrity, and Eck and the little boy who continued to eat, they watched above their stilled hands as Snopes in the grey trousers and the minute tie and the new cap with its bright overplaid mounted the steps. He was chewing; he already carried a piece of white pine board; he jerked his head at them, looking at nobody, and took the vacated chair and opened his knife and began to whittle. The clerk now leaned in the opposite side of the door, rubbing his back against the facing. The expression of merry and invincible disbelief had returned to his face, with a quality watchful and secret.

"You're just in time," he said. "Ratliff here seems to be in a considerable sweat about who actually owned them horses." Snopes drew his knife-blade neatly along the board, the neat, surgeon-like sliver curling before it. The others were whittling again, looking carefully at nothing, except Eck and the boy, who were still eating, and the clerk rubbing his back against the door-facing and watching Snopes with that secret and alert intensity. "Maybe you could put his mind at rest." Snopes turned his head

slightly and spat, across the gallery and the steps and into the dust beyond them. He drew the knife back and began another curling sliver.

"He was there too," Snopes said. "He knows as much as anybody else." This time the clerk guffawed, chortling, his features gathering toward the centre of his face as though plucked there by a hand. He slapped his leg, cackling.

"You might as well to quit," he said. "You can't beat him."

"I reckon not," Ratliff said. He stood above them, not looking at any of them, his gaze fixed apparently on the empty road beyond Mrs. Littlejohn's house, impenetrable, brooding even. A hulking, half-grown boy in overalls too small for him, appeared suddenly from nowhere in particular. He stood for a while in the road, just beyond spitting-range of the gallery, with the air of having come from nowhere in particular and of not knowing where he would go next when he should move again and of not being troubled by that fact. He was looking at nothing, certainly not toward the gallery, and no one on the gallery so much as looked at him except the little boy, who now watched the boy in the road, his periwinkle eyes grave and steady above the bitten cracker in his halted hand. The boy in the road moved on, thickly undulant in the tight overalls, and vanished beyond the corner of the store, the round head and the unwinking eyes of the little boy on the gallery turning steadily to watch him out of sight. Then the little boy bit the cracker again, chewing. "Of course there's Mrs. Tull," Ratliff said. "But that's Eck she's going to sue for damaging Tull against that bridge. And as for Henry Armstid—"

"If a man ain't got gumption enough to protect himself, it's his own look-out," the clerk said.

"Sholy," Ratliff said, still in that dreamy, abstracted tone, actually speaking over his shoulder even. "And Henry Armstid, that's all right because from what I hear of the conversation that taken place, Henry had already stopped owning that horse he thought was his before that Texas man left. And as for that broke leg, that won't put him out none because his wife can make his crop." The clerk had ceased to rub his back against the door. He watched the back of Ratliff's head, unwinking too, sober and intent; he glanced at Snopes who, chewing, was watching another sliver curl away from the advancing knife-blade, then he watched the back of Ratliff's head again.



"It won't be the first time she has made their crop," the man with the peach spray said. Ratliff glanced at him.

"You ought to know. This won't be the first time I ever saw you in their field, doing ploughing Henry never got around to. How many days have you already given them this year?" The man with the peach spray removed it and spat carefully and put the spray back between his teeth.

"She can run a furrow straight as I can," the second said.

"They're unlucky," the third said. "When you are unlucky, it don't matter much what you do."

"Sholy," Ratliff said. "I've heard laziness called bad luck so much that maybe it is."

"He ain't lazy," the third said. "When their mule died three or four years ago, him and her broke their land working time about in the traces with the other mule. They ain't lazy."

"So that's all right," Ratliff said, gazing up at the empty road again. "Likely she will begin right away to finish the ploughing; that oldest gal is pretty near big enough to work with a mule, ain't she? or at least to hold the plough steady while Mrs. Armstid helps the mule?" He glanced again toward the man with the peach spray as though for an answer, but he was not looking at the other and he went on talking without any pause. The clerk stood with his rump and back pressed against the door-facing as if he had paused in the act of scratching, watching Ratliff quite hard now, unwinking. If Ratliff had looked at Flem Snopes, he would have seen nothing below the downslanted peak of the cap save the steady motion of his jaws. Another sliver was curling with neat deliberation before the moving knife. "Plenty of time now because all she's got to do after she finishes washing Mrs. Littlejohn's dishes and sweeping out the house to pay hers and Henry's board, is to go out home and milk and cook up enough vittles to last the children until tomorrow and feed them and get the littlest ones to sleep and wait outside the door until that biggest gal gets the bar up and gets into bed herself with the axe——"

"The axe?" the man with the peach spray said.

"She takes it to bed with her. She's just twelve, and what with this country still more or less full of them uncaught horses that never belonged to Flem Snopes, likely she feels maybe she can't swing a mere washboard like Mrs. Littlejohn can—and then come back and wash up the supper dishes. And after that, not

nothing to do until morning except to stay close enough where Henry can call her until it's light enough to chop the wood to cook breakfast and then help Mrs. Littlejohn wash the dishes and make the beds and sweep while watching the road. Because likely any time now Flem Snopes will get back from wherever he has been since the auction, which of course is to town naturally to see about his cousin that's got into a little legal trouble, and so get that five dollars. 'Only maybe he won't give it back to me,' she says, and maybe that's what Mrs. Littlejohn thought too, because she never said nothing. I could hear her——"

"And where did you happen to be during all this?" the clerk said.

"Listening," Ratliff said. He glanced back at the clerk, then he was looking away again, almost standing with his back to them. "—could hear her dumping the dishes into the pan like she was throwing them at it. 'Do you reckon he will give it back to me?' Mrs. Armstid says. 'That Texas man give it to him and said he would. All the folks there saw him give Mr. Snopes the money and heard him say I could get it from Mr. Snopes tomorrow.' Mrs. Littlejohn was washing the dishes now, washing them like a man would, like they was made out of iron. 'No,' she says. 'But asking him won't do no hurt.'—'If he wouldn't give it back, it ain't no use to ask,' Mrs. Armstid says.—'Suit yourself,' Mrs. Littlejohn says. 'It's your money.' Then I couldn't hear nothing but the dishes for a while. 'Do you reckon he might give it back to me?' Mrs. Armstid says. 'That Texas man said he would. They all heard him say it.'—'Then go and ask him for it,' Mrs. Littlejohn says. Then I couldn't hear nothing but the dishes again. 'He won't give it back to me,' Mrs. Armstid says.—'All right,' Mrs. Littlejohn says. 'Don't ask him, then.' Then I just heard the dishes. They would have two pans, both washing. 'You don't reckon he would, do you?' Mrs. Armstid says. Mrs. Littlejohn never said nothing. It sounded like she was throwing the dishes at one another. 'Maybe I better go and talk to Henry,' Mrs. Armstid says.—'I would,' Mrs. Littlejohn says. And I be dog if it didn't sound exactly like she had two plates in her hands, beating them together like these here brass bucket-lids in a band. 'Then Henry can buy another five-dollar horse with it. Maybe he'll buy one next time that will out and out kill him. If I just thought he would, I'd give him back that money, myself.'—'I reckon I better talk to him first,' Mrs. Arm-

stid says. And then it sounded just like Mrs. Littlejohn taken up the dishes and pans and all and threwed the whole business at the cookstove——” Ratliff ceased. Behind him the clerk was hissing “Psst! Psst! Flem. Flem!” Then he stopped, and all of them watched Mrs. Armstid approach and mount the steps, gaunt in the shapeless grey garment, the stained tennis shoes hissing faintly on the boards. She came among them and stood, facing Snopes but not looking at anyone, her hands rolled into her apron.

“He said that day he wouldn’t sell Henry that horse,” she said in a flat toneless voice. “He said you had the money and I could get it from you.” Snopes raised his head and turned it slightly again and spat neatly past the woman, across the gallery and into the road.

“He took all the money with him when he left,” he said. Motionless, the grey garment hanging in rigid, almost formal folds like drapery in bronze, Mrs. Armstid appeared to be watching something near Snopes’s feet, as though she had not heard him, or as if she had quitted her body as soon as she finished speaking and although her body, hearing, had received the words, they would have no life nor meaning until she returned. The clerk was rubbing his back steadily against the door-facing again, watching her. The little boy was watching her too with his unwinking ineffable gaze, but nobody else was. The man with the peach spray removed it and spat and put the twig back into his mouth.

“He said Henry hadn’t bought no horse,” she said. “He said I could get the money from you.”

“I reckon he forgot it,” Snopes said. “He took all the money away with him when he left.” He watched her a moment longer, then he trimmed again at the stick. The clerk rubbed his back gently against the door, watching her. After a time Mrs. Armstid raised her head and looked up the road where it went on, mild with spring dust, past Mrs. Littlejohn’s, beginning to rise, on past the not-yet-bloomed (that would be in June) locust grove across the way, on past the schoolhouse, the weathered roof of which, rising beyond an orchard of peach and pear trees, resembled a hive swarmed about by a cloud of pink-and-white bees, ascending, mounting toward the crest of the hill where the church stood among its sparse gleam of marble headstones in the sombre cedar grove where during the long afternoons of summer the

constant mourning doves called back and forth. She moved; once more the rubber soles hissed on the gnawed boards.

"I reckon it's about time to get dinner started," she said.

"How's Henry this morning, Mrs. Armstid?" Ratliff said. She looked at him, pausing, the blank eyes waking for an instant.

"He's resting, I thank you kindly," she said. Then the eyes died again and she moved again. Snopes rose from the chair, closing his knife with his thumb and brushing a litter of minute shavings from his lap.

"Wait a minute," he said. Mrs. Armstid paused again, half-turning, though still not looking at Snopes nor at any of them. Because she can't possibly actually believe it, Ratliff told himself, anymore than I do. Snopes entered the store, the clerk, motionless again, his back and rump pressed against the door-facing as though waiting to start rubbing again, watched him enter, his head turning as the other passed him like the head of an owl, the little eyes blinking rapidly now. Jody Varner came up the road on his horse. He did not pass but instead turned in beside the store, toward the mulberry tree behind it where he was in the habit of hitching his horse. A wagon came up the road, creaking past. The man driving it lifted his hand; one or two of the men on the gallery lifted theirs in response. The wagon went on. Mrs. Armstid looked after it. Snopes came out of the door, carrying a small striped paper bag and approached Mrs. Armstid. "Here," he said. Her hand turned just enough to receive it. "A little sweetening for the chaps," he said. His other hand was already in his pocket, and as he turned back to the chair, he drew something from his pocket and handed it to the clerk, who took it. It was a five-cent piece. He sat down in the chair and tilted it back against the door again. He now had the knife in his hand again, already open. He turned his head slightly and spat again, neatly past the grey garment, into the road. The little boy was watching the sack in Mrs. Armstid's hand. Then she seemed to discover it also, rousing.

"You're right kind," she said. She rolled the sack into the apron, the little boy's unwinking gaze fixed upon the lump her hands made beneath the cloth. She moved again. "I reckon I better get on and help with dinner," she said. She descended the steps, though as soon as she reached the level earth and began to retreat, the grey folds of the garment once more lost all inference and intimation of locomotion, so that she seemed to

progress without motion like a figure on a retreating and diminishing float; a grey and blasted tree-trunk moving, somehow intact and upright, upon an unhurried flood. The clerk in the doorway cackled, suddenly, explosively, chortling. He slapped his thigh.

"By God," he said, "you can't beat him."

Jody Varner, entering the store from the rear, paused in mid-stride like a pointing bird-dog. Then, on tiptoe, in complete silence and with astonishing speed, he darted behind the counter and sped up the gloomy tunnel, at the end of which a hulking, bear-shaped figure stooped, its entire head and shoulders wedged into the glass case which contained the needles and thread and snuff and tobacco and the stale gaudy candy. He snatched the boy savagely and viciously out; the boy gave a choked cry and struggled flabbily, cramming a final handful of something into his mouth, chewing. But he ceased to struggle almost at once and became slack and inert save for his jaws. Varner dragged him around the counter as the clerk entered, seemed to bounce suddenly into the store with a sort of alert concern. "You, Saint Elmo!" he said.

"Ain't I told you and told you to keep him out of here?" Varner demanded, shaking the boy. "He's damn near eaten that candy-case clean. Stand up!" The boy hung like a half-filled sack from Varner's hand, chewing with a kind of fatalistic desperation, the eyes shut tight in the vast flaccid colourless face, the ears moving steadily and faintly to the chewing. Save for the jaw and the ears, he appeared to have gone to sleep chewing.

"You, Saint Elmo!" the clerk said. "Stand up!" The boy assumed his own weight, though he did not open his eyes yet nor cease to chew. Varner released him. "Git on home," the clerk said. The boy turned obediently to re-enter the store. Varner jerked him about again.

"Not that way," he said. The boy crossed the gallery and descended the steps, the tight overalls undulant and reluctant across his flabby thighs. Before he reached the ground, his hand rose from his pockets to his mouth; again his ears moved faintly to the motion of chewing.

"He's worse than a rat, ain't he?" the clerk said.

"Rat, hell," Varner said, breathing harshly. "He's worse than a goat. First thing I know, he'll graze on back and work through that lace leather and them hame-strings and lap-links and

ring-bolts and eat me and you and him all three clean out the back door. And then be damned if I wouldn't be afraid to turn my back for fear he would cross the road and start in on the gin and the blacksmith shop. Now you mind what I say. If I catch him hanging around here one more time, I'm going to set a bear-trap for him." He went out onto the gallery, the clerk following. "Morning, gentlemen," he said.

"Who's that one, Jody?" Ratliff said. Save for the clerk in the background, they were the only two standing, and now, in juxtaposition, you could see the resemblance between them—a resemblance, intangible, indefinite, not in figure, speech, dress, intelligence; certainly not in morals. Yet it was there, but with this bridgeless difference, this hallmark of his fate upon him: he would become an old man; Ratliff, too: but an old man who at about sixty-five would be caught and married by a creature not yet seventeen probably, who would for the rest of his life continue to take revenge upon him for her whole sex; Ratliff, never. The boy was moving without haste up the road. His hand rose again from his pocket to his mouth.

"That boy of I. O.'s," Varner said. "By God, I've done everything but put out poison for him."

"What?" Ratliff said. He glanced quickly about at the faces; for an instant there was in his own not only bewilderment but something almost like terror. "I thought—the other day you fellows told me—— You said it was a woman, a young woman with a baby——. Here now," he said. "Wait."

"This here's another one," Varner said. "I wish to hell he couldn't walk. Well, Eck, I hear you caught one of your horses."

"That's right," Eck said. He and the little boy had finished the crackers and cheese and he had sat for some time now, holding the empty bag.

"It was the one he give you, wasn't it?" Varner said.

"That's right," Eck said.

"Give the other one to me, paw," the little boy said.

"What happened?" Varner said.

"He broke his neck," Eck said.

"I know," Varner said. "But how?" Eck did not move. Watching him they could almost see him visibly gathering and arranging words, speech. Varner, looking down at him, began to laugh steadily and harshly, sucking his teeth. "I'll tell you what happened. Eck and that boy finally run it into that blind

lane of Freeman's, after a chase of about twenty-four hours. They figured it couldn't possibly climb them eight-foot fences of Freeman's so him and the boy tied their rope across the end of the lane, about three feet off the ground. And sho enough, soon as the horse come to the end of the lane and seen Freeman's barn, it whirled just like Eck figured it would and come helling back up that lane like a scared hen-hawk. It probably never even seen the rope at all. Mrs. Freeman was watching from where she had run up onto the porch. She said that when it hit that rope, it looked just like one of these here great big Christmas pinwheels. But the one you bought got clean away, didn't it?"

"That's right," Eck said. "I never had time to see which way the other one went."

"Give him to me, paw," the little boy said.

"You wait till we catch him," Eck said. "We'll see about it then."

That afternoon Ratliff sat in the halted buckboard in front of Bookwright's gac. Bookwright stood in the road beside it. "You were wrong," Bookwright said. "He come back."

"He come back," Ratliff said. "I misjudged his . . . nerve ain't the word I want, and sholy lack of it ain't. But I wasn't wrong."

"Nonsense," Bookwright said. "He was gone all day yesterday. Nobody saw him going to town or coming back, but that's bound to be where he was at. Ain't no man, I don't care if his name is Snopes, going to let his own blood kin rot in jail."

"He won't be in jail long. Court is next month, and after they send him to Parchman, he can stay outdoors again. He will even go back to farming, ploughing. Of course it won't be his cotton, but then he never did make enough out of his own cotton to quite pay him for staying alive."

"Nonsense," Bookwright said. "I don't believe it. Flem ain't going to let him go to the penitentiary."

"Yes," Ratliff said. "Because Flem Snopes has got to cancel all them loose-flying notes that turns up here and there every now and then. He's going to discharge at least some of the notes for good and all." They looked at one another—Ratliff grave and easy in the blue shirt, Bookwright sober too, black-browed, intent.

"I thought you said you and him burned them notes."

"I said we burned two notes that Mink Snopes gave me. Do you think that any Snopes is going to put all of anything on one

piece of paper that can be destroyed by one match? Do you think there is any Snopes that don't know that?"

"Oh," Bookwright said. "Hah," he said, with no mirth. "I reckon you gave Henry Armstid back his five dollars too." Then Ratliff looked away. His face changed—something fleeting, quizzical, but not smiling, his eyes did not smile; it was gone.

"I could have," he said. "But I didn't. I might have if I could just been sho he would buy something this time that would sho enough kill him, like Mrs. Littlejohn said. Besides, I wasn't protecting a Snopes from Snopeses; I wasn't even protecting a people from a Snopes. I was protecting something that wasn't even a people, that wasn't nothing but something that don't want nothing but to walk and feel the sun and wouldn't know how to hurt no man even if it would and wouldn't want to even if it could, just like I wouldn't stand by and see you steal a meat-bone from a dog. I never made them Snopeses and I never made the folks that can't wait to bare their backsides to them. I could do more, but I won't. I won't, I tell you!"

"All right," Bookwright said. "Hook your drag up; it ain't nothing but a hill. I said it's all right."

## 2

The two actions of Armstid pl. vs. Snopes, and Tull pl. vs. Eckrum Snopes (and anyone else named Snopes or Varner either which Tull's irate wife could contrive to involve, as the village well knew) were accorded a change of venue by mutual agreement and arrangement among the litigants. Three of the parties did, that is, because Flem Snopes flatly refused to recognise the existence of the suit against himself, stating once and without heat and first turning his head slightly aside to spit, "They wasn't none of my horses," then fell to whittling again while the baffled and helpless bailiff stood before the tilted chair with the papers he was trying to serve.

"What a opportunity for that Snopes family lawyer this would a been," Ratliff said when told about it. "What's his name? that quick-fatherer, the Moses with his mouth full of mottoes and his coat-tail full of them already halfgrown retroactive sons? I don't understand yet how a man that has to spend as much time as I do being constantly reminded of them folks still can't keep the names straight. I. O. That he never had time to wait. This here would



be probably the one tried case in his whole legal existence where he wouldn't be bothered with no narrow-ideaed client trying to make him stop talking, and the squire presiding himself would be the only man in company with authority to tell him to shut up."

So neither did the Varner surrey nor Ratliff's buckboard make one among the wagons, the buggies, and the saddled horses and mules which moved out of the village on that May Saturday morning, to converge upon Whiteleaf store eight miles away, coming not only from Frenchman's Bend but from other directions too since by that time, what Ratliff had called "that Texas sickness," that spotted corruption of frantic and uncatchable horses, had spread as far as twenty and thirty miles. So by the time the Frenchman's Bend people began to arrive, there were two dozen wagons, the teams reversed and eased of harness and tied to the rear wheels in order to pass the day, and twice that many saddled animals already standing about the locust grove beside the store and the site of the hearing had already been transferred from the store to an adjacent shed where in the fall cotton would be stored. But by nine o'clock it was seen that even the shed would not hold them all, so the palladium was moved again, from the shed to the grove itself. The horses and mules and wagons were cleared from it; the single chair, the gnawed table bearing a thick bible which had the appearance of loving and constant use of a piece of old and perfectly-kept machinery and an almanac and a copy of Mississippi Reports dated 1881 and bearing along its opening edge a single thread-thin line of soilure as if during all the time of his possession its owner (or user) had opened it at only one page though that quite often, were fetched from the shed to the grove; a wagon and four men were dispatched and returned presently from the church a mile away with four wooden pews for the litigants and their clansmen and witnesses; behind these in turn the spectators stood—the men, the women, the children, sober, attentive, and neat, not in their Sunday clothes to be sure, but in the clean working garments donned that morning for the Saturday's diversion of sitting about the country stores or trips into the country seat, and in which they would return to the field on Monday morning and would wear all that week until Friday night came round again. The Justice of the Peace was a neat, small, plump old man resembling a tender caricature of all grandfathers who ever breathed, in a beautifully laundered though collarless white shirt with immaculate

starch-gleaming cuffs and bosom, and steel-framed spectacles and neat, faintly curling white hair. He sat behind the table and looked at them—at the grey woman in the grey sunbonnet and dress, her clasped and motionless hands on her lap resembling a gnarl of pallid and drowned roots from a drained swamp; at Tull in his faded but absolutely clean shirt and the overalls which his womenfolks not only kept immaculately washed but starched and ironed also, and not creased through the legs but flat across them from seam to seam, so that on each Saturday morning they resembled the short pants of a small boy, and the sedate and innocent blue of his eyes above the month-old corn-silk beard which concealed most of his abraded face and which gave him an air of incredible and paradoxical dissoluteness, not as though at last and without warning he had appeared in the sight of his fellow-men in his true character, but as if an old Italian portrait of a child saint had been defaced by a vicious and idle boy; at Mrs. Tull, a strong, full-bosomed though slightly dumpy woman with an expression of grim and seething outrage which the elapsed four weeks had apparently neither increased nor diminished but had merely set, an outrage which curiously and almost at once began to give the impression of being directed not at any Snopes or at any other man in particular but at all men, all males, and of which Tull himself was not at all the victim but the subject, who sat on one side of her husband while the biggest of the four daughters sat on the other as if they (or Mrs. Tull at least) were not so much convinced that Tull might leap up and flee, as determined that he would not; and at Eck and the little boy, identical save for size, and Lump the clerk in a grey cap which someone actually recognised as being the one which Fiem Snopes had worn when he went to Texas last year, who between spells of rapid blinking would sit staring at the Justice with the lidless intensity of a rat—and into the lens-distorted and irisless old-man's eyes of the Justice there grew an expression not only of amazement and bewilderment but, as in Ratliff's eyes while he stood on the store gallery four weeks ago, something very like terror.

"This——" he said. "I didn't expect—I didn't look to see——. I'm going to pray," he said. "I ain't going to pray aloud. But I hope——" He looked at them. "I wish. . . . Maybe some of you all anyway had better do the same." He bowed his head. They watched him, quiet and grave, while he sat motionless behind the table, the light morning wind moving faintly in his thin

hair and the shadow-stipple of windy leaves gliding and flowing across the starched bulge of bosom and the gleaming bone-buttoned cuffs, as rigid and almost as large as section of six-inch stovepipe, at his joined hands. He raised his head. "Armstid against Snopes," he said. Mrs. Armstid spoke. She did not move, she looked at nothing, her hands clasped in her lap, speaking in that flat, toneless and hopeless voice:

"That Texas man said——"

"Wait," the Justice said. He looked about at the faces, the blurred eyes fleeing behind the thick lenses. "Where is the defendant? I don't see him."

"He wouldn't come," the bailiff said.

"Wouldn't come?" the Justice said. "Didn't you serve the papers on him?"

"He wouldn't take them," the bailiff said. "He said——"

"Then he is in contempt!" the Justice cried.

"What for?" Lump Snopes said. "Ain't nobody proved yet they was his horses." The Justice looked at him.

"Are you representing the defendant?" he said. Snopes blinked at him for a moment.

"What's that mean?" he said. "That you aim for me to pay whatever fine you think you can clap onto him?"

"So he refuses to defend himself," the Justice said. "Don't he know that I can find against him for that reason, even if pure justice and decency ain't enough?"

"It'll be pure something," Snopes said. "It don't take no mind-reader to see how your mind is——"

"Shut up, Snopes," the bailiff said. "If you ain't in this case, you keep out of it." He turned back to the Justice. "What you want me to do: go over to the Bend and fetch Snopes here any-way? I reckon I can do it."

"No," the Justice said. "Wait." He looked about at the sober faces again with that bafflement, that dread. "Does anybody here know for sho who them horses belonged to? Anybody?" They looked back at him, sober, attentive—at the neat immaculate old man sitting with his hands locked together on the table before him to still the trembling. "All right, Mrs. Armstid," he said. "Tell the court what happened." She told it, unmoving, in the flat, inflectionless voice, looking at nothing, while they listened quietly, coming to the end and ceasing without even any fall of voice, as though the tale mattered nothing and came to

nothing. The Justice was looking down at his hands. When she ceased, he looked up at her. "But you haven't showed yet that Snopes owned the horses. The one you want to sue is that Texas man. And he's gone. If you got a judgment against him, you couldn't collect the money. Don't you see?"

"Mr. Snopes brought him here," Mrs. Armstid said. "Likely that Texas man wouldn't have knowed where Frenchman's Bend was if Mr. Snopes hadn't showed him."

"But it was the Texas man that sold the horses and collected the money for them." The Justice looked about again at the faces. "Is that right? You, Bookwright, is that what happened?"

"Yes," Bookwright said. The Justice looked at Mrs. Armstid again, with that pity and grief. As the morning increased the wind had risen, so that from time to time gusts of it ran through the branches overhead, bringing a faint snow of petals, prematurely bloomed as the spring itself had condensed with spend-thrift speed after the hard winter, and the heavy and drowsing scent of them, about the motionless heads.

"He give Mr. Snopes Henry's money. He said Henry hadn't bought no horse. He said I could get the money from Mr. Snopes tomorrow."

"And you have witnesses that saw and heard him?"

"Yes, sir. The other men that was there saw him give Mr. Snopes the money and say that I could get it——"

"And you asked Snopes for the money?"

"Yes, sir. He said that Texas man taken it away with him when he left. But I would . . ." She ceased again, perhaps looking down at her hands also. Certainly she was not looking at anyone.

"Yes?" the Justice said. "You would what?"

"I would know them five dollars. I earned them myself, weaving at night after Henry and the chaps was asleep. Some of the ladies in Jefferson would save up string and such and give it to me and I would weave things and sell them. I earned that money a little at a time and I would know it when I saw it because I would take the can outen the chimney and count it now and then while it was making up to enough to buy my chaps some shoes for next winter. I would know it if I was to see it again. If Mr. Snopes would just let——"

"Suppose there was somebody seen Flem give that money back to that Texas fellow," Lump Snopes said suddenly.

"Did anybody here see that?" the Justice said.

"Yes," Snopes said, harshly and violently. "Eck here did." He looked at Eck. "Go on. Tell him." The Justice looked at Eck; the four Tull girls turned their heads as one head and looked at him, and Mrs. Tull leaned forward to look past her husband, her face cold, furious, and contemptuous, and those standing shifted to look past one another's heads at Eck sitting motionless on the bench.

"Did you see Snopes give Armstid's money back to the Texas man, Eck?" the Justice said. Still Eck did not answer nor move, Lump Snopes made a gross violent sound through the side of his mouth.

"By God, I ain't afraid to say it if Eck is. I seen him do it."

"Will you swear that as testimony?" Snopes looked at the Justice. He did not blink now.

"So you won't take my word," he said.

"I want the truth," the Justice said. "If I can't find that, I got to have sworn evidence of what I will have to accept as truth." He lifted the bible from the two other books.

"All right," the bailiff said. "Step up here." Snopes rose from the bench and approached. They watched him, though now there was no shifting nor craning, no movement at all among the faces, the still eyes. Snopes at the table looked back at them once, his gaze traversing swiftly the crescent-shaped rank; he looked at the Justice again. The bailiff grasped the bible; though the Justice did not release it yet.

"You are ready to swear you saw Snopes give that Texas man back the money he took from Henry Armstid for that horse?" he said.

"I said I was, didn't I?" Snopes said. The Justice released the bible.

"Swear him," he said.

"Put your left hand on the Book raise your right hand you solemnly swear and affirm——" the bailiff said rapidly. But Snopes had already done so, his left hand clapped onto the extended bible and the other hand raised and his head turned away as once more his gaze went rapidly along the circle of expressionless and intent faces, saying in that harsh and snarling voice:

"Yes. I saw Flem Snopes give back to that Texas man whatever money Henry Armstid or anybody else thinks Henry

Armstid or anybody else paid Flem for any of them horses. Does that suit you?"

"Yes," the Justice said. Then there was no movement, no sound anywhere among them. The bailiff placed the bible quietly on the table beside the Justice's locked hands, and there was no movement save the flow and recover of the windy shadows and the drift of the locust petals. Then Mrs. Armstid rose; she stood once more (or still) looking at nothing, her hands clasped across her middle.

"I reckon I can go now, can t I?" she said.

"Yes," the Justice said, rousing. "Unless you would like——"

"I better get started," she said. "It's a right far piece." She had not come in the wagon, but on one of the gaunt and underfed mules. One of the men followed her across the grove and untied the mule for her and led it up to a wagon, from one hub of which she mounted. Then they looked at the Justice again. He sat behind the table, his hands still joined before him, though his head was not bowed now. Yet he did not move until the bailiff leaned and spoke to him, when he roused, came suddenly awake without starting, as an old man wakes from an old man's light sleep. He removed his hands from the table and, looking down, he spoke exactly as if he were reading from a paper:

"Tull against Snopes. Assault and——"

"Yes!" Mrs. Tull said. "I'm going to say a word before you start." She leaned, looking past Tull at Lump Snopes again. "If you think you are going to lie and perjure Flem and Eck Snopes out of——"

"Now, mamma," Tull said. Now she spoke to Tull, without changing her position or her tone or even any break or pause in her speech:

"Don't you say hush to me! You'll let Eck Snopes or Flem Snopes or that whole Varner tribe snatch you out of the wagon and beat you half to death against a wooden bridge. But when it comes to suing them for your just rights and a punishment, oh no. Because that wouldn't be neighbourly. What's neighbourly got to do with you lying flat on your back in the middle of planting time while we pick splinters out of your face?" By this time the bailiff was shouting,

"Order! Order! This here's a law court!" Mrs. Tull ceased. She sat back, breathing hard, staring at the Justice, who sat and spoke again as if he were reading aloud:

"—assault and battery on the person of Vernon Tull, through the agency and instrument of one horse, unnamed, belonging to Eckrum Snopes. Evidence of physical detriment and suffering, defendant himself. Witnesses, Mrs. Tull and daughters——"

"Eck Snopes saw it too," Mrs. Tull said, though with less violence now. "He was there. He got there in plenty of time to see it. Let him deny it. Let him look me in the face and deny it if he——"

"If you please, ma'am," the Justice said. He said it so quietly that Mrs. Tull hushed and became quite calm, almost a rational and composed being. "The injury to your husband ain't disputed. And the agency of the horse ain't disputed. The law says that when a man owns a creature which he knows to be dangerous and if that creature is restrained and restricted from the public commons by a pen or enclosure capable of restraining and restricting it, if a man enter that pen or enclosure, whether he knows the creature in it is dangerous or not dangerous, then that man has committed trespass and the owner of that creature is not liable. But if that creature known to him to be dangerous ceases to be restrained by that suitable pen or enclosure, either by accident or design and either with or without the owner's knowledge, then that owner is liable. That's the law. All necessary now is to establish first, the ownership of the horse, and second, that the horse was a dangerous creature within the definition of the law as provided."

"Hah," Mrs. Tull said. She said it exactly as Bookwright would have. "Dangerous. Ask Vernon Tull. Ask Henry Armstid if them things was pets."

"If you please, ma'am," the Justice said. He was looking at Eck.

"What is the defendant's position? Denial of ownership?"

"What?" Eck said.

"Was that your horse that ran over Mr. Tull?"

"Yes," Eck said. "It was mine. How much do I have to p——"

"Hah," Mrs. Tull said again. "Denial of ownership. When there were at least forty men—fools too, or they wouldn't have been there. But even a fool's word is good about what he saw and heard—at least forty men heard that Texas murderer give that horse to Eck Snopes. Not sell it to him, mind; give it to him."

"What?" the Justice said. "Gave it to him?"

"Yes," Eck said. "He give it to me. I'm sorry Tull happened to be using that bridge too at the same time. How much do I——"

"Wait," the Justice said. "What did you give him? a note? a swap of some kind?"

"No," Eck said. "He just pointed to it in the lot and told me it belonged to me."

"And he didn't give you a bill of sale or a deed or anything in writing?"

"I reckon he never had time," Eck said. "And after Lon Quick forgot and left that gate open, never nobody had time to do no writing even if we had a thought of it."

"What's all this?" Mrs. Tull said. "Eck Snopes has just told you he owned that horse. And if you won't take his word, there were forty men standing at that gate all day long doing nothing, that heard that murdering card-playing whiskey-drinking anti-christ——" This time the Justice raised one hand, in its enormous pristine cuff, toward her. He did not look at her.

"Wait," he said. "Then what did he do?" he said to Eck. "Just lead the horse up and put the rope in your hand?"

"No," Eck said. "Him nor nobody else never got no ropes on none of them. He just pointed to the horse in the lot and said it was mine and auctioned off the rest of them and got into the buggy and said goodbye and druv off. And we got our ropes and went into the lot, only Lon Quick forgot to shut the gate. I'm sorry it made Tull's mules snatch him outen the wagon. How much do I owe him?" Then he stopped, because the Justice was no longer looking at him and, as he realised a moment later, no longer listening either. Instead, he was sitting back in the chair, actually leaning back in it for the first time, his head bent slightly and his hands resting on the table before him, the fingers lightly overlapped. They watched him quietly for almost a half-minute before anyone realised that he was looking quietly and steadily at Mrs. Tull.

"Well, Mrs. Tull," he said, "by your own testimony, Eck never owned that horse."

"What?" Mrs. Tull said. It was not loud at all. "What did you say?"

"In the law, ownership can't be conferred or invested by word-of-mouth. It must be established either by recorded or authentic



document, or by possession or occupation. By your testimony and his both, he never gave that Texan anything in exchange for that horse, and by his testimony the Texas man never gave him any paper to prove he owned it, and by his testimony and by what I know myself from these last four weeks, nobody yet has ever laid hand or rope either on any one of them. So that horse never came into Eck's possession at all. That Texas man could have given that same horse to a dozen other men standing around that gate that day, without even needing to tell Eck he had done it; and Eck himself could have transferred all his title and equity in it to Mr. Tull right there while Mr. Tull was lying unconscious on that bridge just by thinking it to himself, and Mr. Tull's title would be just as legal as Eck's."

"So I get nothing," Mrs. Tull said. Her voice was still calm, quiet, though probably no one but Tull realised that it was too calm and quiet. "My team is made to run away by a wild spotted mad dog, my wagon is wrecked; my husband is jerked out of it and knocked unconscious and unable to work for a whole week with less than half of our seed in the ground, and I get nothing."

"Wait," the Justice said. "The law——"

"The law," Mrs. Tull said. She stood suddenly up—a short, broad, strong woman, balanced on the balls of her planted feet.

"Now, mamma," Tull said.

"Yes, ma'am," the Justice said. "Your damages are fixed by statute. The law says that when a suit for damages is brought against the owner of an animal which has committed damage or injury, if the owner of the animal either can't or won't assume liability, the injured or damaged party shall find recompense in the body of the animal. And since Eck Snopes never owned that horse at all, and since you just heard a case here this morning that failed to prove that Flem Snopes had any equity in any of them, that horse still belongs to that Texas man. Or did belong. Because now that horse that made your team run away and snatch your husband out of the wagon belongs to you and Mr. Tull."

"Now, mamma!" Tull said. He rose quickly. But Mrs. Tull was still quiet, only quite rigid and breathing hard, until Tull spoke. Then she turned on him, not screaming: shouting; presently the bailiff was banging the table-top with his hand-polished hickory cane and roaring "Order! Order!" while the

neat old man, thrust backward in his chair as though about to dodge and trembling with an old man's palsy, looked on with amazed unbelief.

"The horse!" Mrs. Tull shouted. "We see it for five seconds, while it is climbing into the wagon with us and then out again. Then it's gone, God don't know where and thank the Lord He don't! And the mules gone with it and the wagon wrecked and you laying there on the bridge with your face full of kindling-wood and bleeding like a hog and dead for all we knew. And he gives us the horse! Don't hush me! Get on to that wagon, fool that would sit there behind a pair of young mules with the reins tied around his wrist! Get on to that wagon, all of you!"

"I can't stand no more!" the old Justice cried. "I won't! This court's adjourned! Adjourned!"

## A ROSE FOR EMILY

### I

WHEN Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old manservant—a combined gardener and cook—had seen in at least ten years.

It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighbourhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps—an eyesore among eyesores. And now Miss Emily had gone to join the representatives of those august names where they lay in the cedar-bemused cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson.

Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor—he who fathered the edict that no Negro woman should appear on the streets without an apron—remitted her taxes, the dispensation dating from the death of her father on into perpetuity. Not that Miss Emily would have accepted charity. Colonel Sartoris invented an involved tale to the effect that Miss Emily's father had loaned money to the town, which the town, as a matter of business, preferred this way of repaying. Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it.

When the next generation, with its more modern ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. On the first of the year they mailed her a tax notice. February came, and there was no reply. They wrote her a formal letter, asking her to call at the sheriff's office at her convenience. A week later the mayor wrote her himself, offering to

call or to send his car for her, and received in reply a note on paper of an archaic shape, in a thin, flowing calligraphy in faded ink, to the effect that she no longer went out at all. The tax notice was also enclosed without comment.

They called a special meeting of the Board of Aldermen. A deputation waited upon her, knocked at the door through which no visitor had passed since she ceased giving china-painting lessons eight or ten years earlier. They were admitted by the old Negro into a dim hall from which a stairway mounted into still more shadow. It smelled of dust and disuse—a close, dank smell. The Negro led them into the parlour. It was furnished in heavy, leather-covered furniture. When the Negro opened the blinds of one window, they could see that the leather was cracked; and when they sat down, a faint dust rose sluggishly about their thighs, spinning with slow motes in the single sun-ray. On a tarnished gilt easel before the fireplace stood a crayon portrait of Miss Emily's father.

They rose when she entered—a small, fat woman in black, with a thin gold chain descending to her waist and vanishing into her belt, leaning on an ebony cane with a tarnished gold head. Her skeleton was small and spare; perhaps that was why what would have been merely plumpness in another was obesity in her. She looked bloated, like a body long submerged in motionless water, and of that pallid hue. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand.

She did not ask them to sit. She just stood in the door and listened quietly until the spokesman came to a stumbling halt. Then they could hear the invisible watch ticking at the end of the gold chain.

Her voice was dry and cold. "I have no taxes in Jefferson. Colonel Sartoris explained it to me. Perhaps one of you can gain access to the city records and satisfy yourselves."

"But we have. We are the city authorities, Miss Emily. Didn't you get a notice from the sheriff, signed by him?"

"I received a paper, yes," Miss Emily said. "Perhaps he considers himself the sheriff . . . I have no taxes in Jefferson."

"But there is nothing on the books to show that, you see. We must go by the—"

"See Colonel Sartoris. I have no taxes in Jefferson."

"But, Miss Emily—"

"See Colonel Sartoris." (Colonel Sartoris had been dead almost ten years.) "I have no taxes in Jefferson. Tobe!" The Negro appeared. "Show these gentlemen out."

## 2

So she vanquished them, horse and foot, just as she had vanquished their fathers thirty years before about the smell. That was two years after her father's death and a short time after her sweetheart—the one we believed would marry her—had deserted her. After her father's death she went out very little; after her sweetheart went away, people hardly saw her at all. A few of the ladies had the temerity to call, but were not received, and the only sign of life about the place was the Negro man—a young man then—going in and out with a market basket.

"Just as if a man—any man—could keep a kitchen properly," the ladies said; so they were not surprised when the smell developed. It was another link between the gross, teeming world and the high and mighty Griersons.

A neighbour, a woman, complained to the mayor, Judge Stevens, eighty years old.

"But what will you have me do about it, madam?" he said.

"Why, send her word to stop it," the woman said. "Isn't there a law?"

"I'm sure that won't be necessary," Judge Stevens said. "It's probably just a snake or a rat that nigger of hers killed in the yard. I'll speak to him about it."

The next day he received two more complaints, one from a man who came in diffident deprecation. "We really must do something about it, Judge. I'd be the last one in the world to bother Miss Emily, but we've got to do something." That night the Board of Aldermen met—three greybeards and one younger man, a member of the rising generation.

"It's simple enough," he said. "Send her word to have her place cleaned up. Give her a certain time to do it in, and if she don't . . ."

"Dammit, sir," Judge Stevens said, "will you accuse a lady to her face of smelling bad?"

So the next night, after midnight, four men crossed Miss Emily's lawn and slunk about the house like burglars, sniffing

along the base of the brickwork and at the cellar openings while one of them performed a regular sowing motion with his hand out of a sack slung from his shoulder. They broke open the cellar door and sprinkled lime there, and in all the outbuildings. As they recrossed the lawn, a window that had been dark was lighted and Miss Emily sat in it, the light behind her, and her upright torso motionless as that of an idol. They crept quietly across the lawn and into the shadow of the locusts that lined the street. After a week or two the smell went away.

That was when people had begun to feel really sorry for her. People in our town, remembering how old lady Wyatt, her great-aunt, had gone completely crazy at last, believed that the Griersons held themselves a little too high for what they really were. None of the young men were quite good enough for Miss Emily and such. We had long thought of them as a tableau, Miss Emily a slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the back-flung front door. So when she got to be thirty and was still single, we were not pleased exactly, but vindicated; even with insanity in the family she wouldn't have turned down all of her chances if they had really materialized.

When her father died, it got about that the house was all that was left to her; and in a way, people were glad. At last they could pity Miss Emily. Being left alone, and a pauper, she had become humanized. Now she too would know the old thrill and the old despair of a penny more or less.

The day after his death all the ladies prepared to call at the house and offer condolence and aid, as is our custom. Miss Emily met them at the door, dressed as usual and with no trace of grief on her face. She told them that her father was not dead. She did that for three days, with the ministers calling on her, and the doctors, trying to persuade her to let them dispose of the body. Just as they were about to resort to law and force, she broke down, and they buried her father quickly.

We did not say she was crazy then. We believed she had to do that. We remembered all the young men her father had driven away, and we knew that with nothing left, she would have to cling to that which had robbed her, as people will.

## 3

She was sick for a long time. When we saw her again, her hair was cut short, making her look like a girl, with a vague resemblance to those angels in coloured church windows—sort of tragic and serene.

The town had just let the contracts for paving the sidewalks, and in the summer after her father's death they began the work. The construction company came with niggers and mules and machinery, and a foreman named Homer Barron, a Yankee—a big, dark, ready man, with a big voice and eyes lighter than his face. The little boys would follow in groups to hear him cuss the niggers, and the niggers singing in time to the rise and fall of picks. Pretty soon he knew everybody in town. Whenever you heard a lot of laughing anywhere about the square, Homer Barron would be in the centre of the group. Presently we began to see him and Miss Emily on Sunday afternoons driving in the yellow-wheeled buggy and the matched team of bays from the livery stable.

At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course a Grierson would not think seriously of a Northerner, a day labourer." But there were still others, older people, who said that even grief could not cause a real lady to forget *noblesse oblige*—without calling it *noblesse oblige*. They just said, "Poor Emily. Her kinsfolk should come to her." She had some kin in Alabama; but years ago her father had fallen out with them over the estate of old lady Wyatt, the crazy woman, and there was no communication between the two families. They had not even been represented at the funeral.

And as soon as the old people said, "Poor Emily," the whispering began. "Do you suppose it's really so?" they said to one another. "Of course it is. What else could . . ." This behind their hands; rustling of craned silk and satin behind jalousies closed upon the sun of Sunday afternoon as the thin, swift clop-clop-clop of the matched team passed: "Poor Emily."

She carried her head high enough—even when we believed that she was fallen. It was as if she demanded more than ever the recognition of her dignity as the last Grierson; as if it had wanted that touch of earthiness to reaffirm her imperviousness. Like when she bought the rat poison, the arsenic. That was over

a year after they had begun to say "Poor Emily," and while the two female cousins were visiting her.

"I want some poison," she said to the druggist. She was over thirty then, still a slight woman, though thinner than usual, with cold, haughty black eyes in a face the flesh of which was strained across the temples and about the eye-sockets as you imagine a lighthouse-keeper's face ought to look. "I want some poison," she said.

"Yes, Miss Emily. What kind? For rats and such? I'd recom——"

"I want the best you have. I don't care what kind."

The druggist named several. "They'll kill anything up to an elephant. But what you want is——"

"Arsenic," Miss Emily said. "Is that a good one?"

"Is . . . arsenic? Yes, ma'am. But what you want——"

"I want arsenic."

The druggist looked down at her. She looked back at him, erect, her face like a strained flag. "Why, of course," the druggist said. "If that's what you want. But the law requires you to tell what you are going to use it for."

Miss Emily just stared at him, her head tilted back in order to look him eye for eye, until he looked away and went and got the arsenic and wrapped it up. The Negro delivery boy brought her the package; the druggist didn't come back. When she opened the package at home there was written on the box, under the skull and bones: "For rats."

4

So the next day we all said, "She will kill herself"; and we said it would be the best thing. When she had first begun to be seen with Homer Barron, we had said, "She will marry him." Then we said, "She will persuade him yet," because Homer himself had remarked—he liked men, and it was known that he drank with the younger men in the Elks' Club—that he was not a marrying man. Later we said "Poor Emily" behind the jalousies as they passed on Sunday afternoon in the glittering buggy, Miss Emily with her head high and Homer Barron with his hat cocked and a cigar in his teeth, reins and whip in a yellow glove.

Then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people. The men did



not want to interfere, but at last the ladies forced the Baptist minister—Miss Emily's people were Episcopal—to call upon her. He would never divulge what happened during that interview, but he refused to go back again. The next Sunday they again drove about the streets, and the following day the minister's wife wrote to Miss Emily's relations in Alabama.

So she had blood-kin under her roof again and we sat back to watch developments. At first nothing happened. Then we were sure that they were to be married. We learned that Miss Emily had been to the jeweller's and ordered a man's toilet set in silver, with the letters H. B. on each piece. Two days later we learned that she had bought a complete outfit of men's clothing, including a nightshirt, and we said, "They are married." We were really glad. We were glad because the two female cousins were even more Grierson than Miss Emily had ever been.

So we were not surprised when Homer Barron—the streets had been finished some time since—was gone. We were a little disappointed that there was not a public blowing-off, but we believed that he had gone on to prepare for Miss Emily's coming, or to give her a chance to get rid of the cousins. (By that time it was a cabal, and we were all Miss Emily's allies to help circumvent the cousins.) Sure enough, after another week they departed. And, as we had expected all along, within three days Homer Barron was back in town. A neighbour saw the Negro man admit him at the kitchen door at dusk one evening.

And that was the last we saw of Homer Barron. And of Miss Emily for some time. The Negro man went in and out with the market basket, but the front door remained closed. Now and then we would see her at a window for a moment, as the men did that night when they sprinkled the lime, but for almost six months she did not appear on the streets. Then we knew that this was to be expected too; as if that quality of her father which had thwarted her woman's life so many times had been too virulent and too furious to die.

When we next saw Miss Emily, she had grown fat and her hair was turning grey. During the next few years it grew greyer and greyer until it attained an even pepper-and-salt iron-grey, when it ceased turning. Up to the day of her death at seventy-four it was still that vigorous iron-grey, like the hair of an active man.

From that time on her front door remained closed, save for a period of six or seven years, when she was about forty, during

which she gave lessons in china-painting. She fitted up a studio in one of the downstairs rooms, where the daughters and granddaughters of Colonel Sartoris' contemporaries were sent to her with the same regularity and in the same spirit that they were sent to church on Sundays with a twenty-five-cent piece for the collection plate. Meanwhile her taxes had been remitted.

Then the newer generation became the backbone and the spirit of the town, and the painting pupils grew up and fell away and did not send their children to her with boxes of colour and tedious brushes and pictures cut from the ladies' magazines. The front door closed upon the last one and remained closed for good. When the town got free postal delivery, Miss Emily alone refused to let them fasten the metal numbers above her door and attach a mailbox to it. She would not listen to them.

Daily, monthly, yearly we watched the Negro grow greyer and more stooped, going in and out with the market basket. Each December we sent her a tax notice, which would be returned by the post office a week later, unclaimed. Now and then we would see her in one of the downstairs windows—she had evidently shut up the top floor of the house—like the carven torso of an idol in a niche, looking or not looking at us, we could never tell which. Thus she passed from generation to generation—dear, inescapable, impervious, tranquil, and perverse.

And so she died. Fell ill in the house filled with dust and shadows, with only a doddering Negro man to wait on her. We did not even know she was sick; we had long since given up trying to get any information from the Negro. He talked to no one, probably not even to her, for his voice had grown harsh and rusty, as if from disuse.

She died in one of the downstairs rooms, in a heavy walnut bed with a curtain, her grey head propped on a pillow yellow and mouldy with age and lack of sunlight.

## 5

The Negro met the first of the ladies at the front door and let them in, with their hushed, sibilant voices and their quick curious glances, and then he disappeared. He walked right through the house and out the back and was not seen again.

The two female cousins came at once. They held the funeral on the second day, with the town coming to look at Miss Emily

beneath a mass of bought flowers, with the crayon face of her father musing profoundly above the bier and the ladies sibilant and macabre; and the very old men—some in their brushed Confederate uniforms—on the porch and the lawn, talking of Miss Emily as if she had been a contemporary of theirs, believing that they had danced with her and courted her perhaps, confusing time with its mathematical progression, as the old do, to whom all the past is not a diminishing road but, instead, a huge meadow which no winter ever quite touches, divided from them now by the narrow bottle-neck of the most recent decade of years.

Already we knew that there was one room in that region above stairs which no one had seen in forty years, and which would have to be forced. They waited until Miss Emily was decently in the ground before they opened it.

The violence of breaking down the door seemed to fill this room with pervading dust. A thin, acrid pall as of the tomb seemed to lie everywhere upon this room decked and furnished as for a bridal: upon the valance curtains of faded rose colour, upon the rose-shaded lights, upon the dressing table, upon the delicate array of crystal and the man's toilet things backed with tarnished silver, silver so tarnished that the monogram was obscured. Among them lay a collar and tie, as if they had just been removed, which, lifted, left upon the surface a pale crescent in the dust. Upon a chair hung the suit, carefully folded; beneath it the two mite shoes and the discarded socks.

The man himself lay in the bed.

For a long while we just stood there, looking down at the profound and fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded him. What was left of him, rotted beneath what was left of the night-shirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust.

Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-grey hair.



## BARN BURNING

THE store in which the Justice of the Peace's court was sitting smelled of cheese. The boy, crouched on his nail keg at the back of the crowded room, knew he smelled cheese, and more: from where he sat he could see the ranked shelves close-packed with the solid, squat, dynamic shapes of tin cans whose labels his stomach read, not from the lettering which meant nothing to his mind but from the scarlet devils and the silver curve of fish—this, the cheese which he knew he smelled and the hermetic meat which his intestines believed he smelled coming in intermittent gusts momentary and brief between the other constant one, the smell and sense just a little of fear because mostly of despair and grief, the old fierce pull of blood. He could not see the table where the Justice sat and before which his father and his father's enemy (*our enemy* he thought in that despair; *ourn! mine and hisn both! He's my father!*) stood, but he could hear them, the two of them that is, because his father had said no word yet:

"But what proof have you, Mr. Harris?"

"I told you. The hog got into my corn. I caught it up and sent it back to him. He had no fence that would hold it. I told him so, warned him. The next time I put the hog in my pen. When he came to get it I gave him enough wire to patch up his pen. The next time I put the hog up and kept it. I rode down to his house and saw the wire I gave him still rolled on to the spool in his yard. I told him he could have the hog when he paid me a dollar pound fee. That evening a nigger came with the dollar and got the hog. He was a strange nigger. He said, 'He say to tell you wood and hay kin burn.' I said, 'What?' 'That whut he say to tell you,' the nigger said. 'Wood and hay kin burn.' That night my barn burned. I got the stock out but I lost the barn."

"Where is the nigger? Have you got him?"

"He was a strange nigger, I tell you. I don't know what became of him."

"But that's not proof. Don't you see that's not proof?"

"Get that boy up here. He knows." For a moment the boy thought too that the man meant his older brother until Harris said, "Not him. The little one. The boy," and, crouching, small for his age, small and wiry like his father, in patched and faded

jeans even too small for him, with straight, uncombed, brown hair and eyes grey and wild as storm scud, he saw the men between himself and the table part and become a lane of grim faces, at the end of which he saw the Justice, a shabby, collarless, greying man in spectacles, beckoning him. He felt no floor under his bare feet; he seemed to walk beneath the palpable weight of the grim turning faces. His father, stiff in his black Sunday coat donned not for the trial but for the moving, did not even look at him. *He aims for me to lie*, he thought, again with that frantic grief and despair. *And I will have to do hit.*

"What's your name, boy?" the Justice said.

"Colonel Sartoris Snopes," the boy whispered.

"Hey?" the Justice said. "Talk louder. Colonel Sartoris? I reckon anybody named for Colonel Sartoris in this country can't help but tell the truth, can they?" The boy said nothing. *Enemy! Enemy!* he thought; for a moment he could not even see, could not see that the Justice's face was kindly nor discern that his voice was troubled when he spoke to the man named Harris: "Do you want me to question this boy?" But he could hear, and during those subsequent long seconds while there was absolutely no sound in the crowded little room save that of quiet and intent breathing it was as if he had swung outward at the end of a grape vine, over a ravine, and at the top of the swing had been caught in a prolonged instant of mesmerized gravity, weightless in time.

"No!" Harris said violently, explosively. "Damnation! Send him out of here!" Now time, the fluid world, rushed beneath him again, the voices coming to him again through the smell of cheese and sealed meat, the fear and despair and the old grief of blood:

"This case is closed. I can't find against you, Snopes, but I can give you advice. Leave this country and don't come back to it."

His father spoke for the first time, his voice cold and harsh, level, without emphasis. "I aim to. I don't figure to stay in a country among people who . . ." he said something unprintable and vile, addressed to no one.

"That'll do," the Justice said. "Take your wagon and get out of this country before dark. Case dismissed."

His father turned, and he followed the stiff black coat, the wiry figure walking a little stiffly from where a Confederate provost's man's musket ball had taken him in the heel on a stolen horse thirty years ago, followed the two backs now, since his

older brother had appeared from somewhere in the crowd, no taller than the father but thicker, chewing tobacco steadily, between the two lines of grim-faced men and out of the store and across the worn gallery and down the sagging steps and among the dogs and half-grown boys in the mild May dust, where as he passed a voice hissed:

"Barn burner!"

Again he could not see, whirling; there was a face in a red haze, moonlike, bigger than the full moon, the owner of it half again his size, he leaping in the red haze toward the face, feeling no blow, feeling no shock when his head struck the earth, scrabbling up and leaping again, feeling no blow this time either and tasting no blood, scrabbling up to see the other boy in full flight and himself already leaping into pursuit as his father's hand jerked him back, the harsh, cold voice speaking above him: "Go get in the wagon."

It stood in a grove of locusts and mulberries across the road. His two hulking sisters in their Sunday dresses and his mother and her sister in calico and sunbonnets were already in it, sitting on and among the sorry residue of the dozen and more movings which even the boy could remember—the battered stove, the broken beds and chairs, the clock inlaid with mother-of-pearl, which would not run, stopped at some fourteen minutes past two o'clock of a dead and forgotten day and time, which had been his mother's dowry. She was crying, though when she saw him she drew her sleeve across her face and began to descend from the wagon. "Get back," the father said.

"He's hurt. I got to get some water and wash his . . ."

"Get back in the wagon," his father said. He got in too, over the tail-gate. His father mounted to the seat where the older brother already sat and struck the gaunt mules two savage blows with the peeled willow, but without heat. It was not even sadistic; it was exactly that same quality which in later years would cause his descendants to over-run the engine before putting a motor car into motion, striking and reining back in the same movement. The wagon went on, the store with its quiet crowd of grimly watching men dropped behind; a curve in the road hid it. *Forever* he thought. *Maybe he's done satisfied now, now that he has . . .* stopping himself, not to say it aloud even to himself. His mother's hand touched his shoulder.

"Does hit hurt?" she said.

"Naw," he said. "Hit don't hurt. Lemme be."

"Can't you wipe some of the blood off before hit dries?"

"I'll wash to-night," he said. "Lemme be, I tell you."

The wagon went on. He did not know where they were going. None of them ever did or ever asked, because it was always somewhere, always a house of sorts waiting for them a day or two days or even three days away. Likely his father had already arranged to make a crop on another farm before he . . . Again he had to stop himself. He (the father) always did. There was something about his wolflike independence and even courage when the advantage was at least neutral which impressed strangers, as if they got from his latent ravening ferocity not so much a sense of dependability as a feeling that his ferocious conviction in the rightness of his own actions would be of advantage to all whose interest lay with his.

That night they camped, in a grove of oaks and beeches where a spring ran. The nights were still cool and they had a fire against it, of a rail lifted from a nearby fence and cut into lengths—a small fire, neat, niggard almost, a shrewd fire; such fires were his father's habit and custom always, even in freezing weather. Older, the boy might have remarked this and wondered why not a big one; why should not a man who had not only seen the waste and extravagance of war, but who had in his blood an inherent voracious prodigality with material not his own, have burned everything in sight? Then he might have gone a step farther and thought that that was the reason: that niggard blaze was the living fruit of nights passed during those four years in the woods hiding from all men, blue or grey, with his strings of horses (captured horses, he called them). And older still, he might have divined the true reason: that the element of fire spoke to some deep mainspring of his father's being, as the element of steel or of powder spoke to other men, as the one weapon for the preservation of integrity, else breath were not worth the breathing, and hence to be regarded with respect and used with discretion.

But he did not think this now and he had seen those same niggard blazes all his life. He merely ate his supper beside it and was already half asleep over his iron plate when his father called him, and once more he followed the stiff back, the stiff and ruthless limp, up the slope and on to the starlit road where, turning, he could see his father against the stars but without face or



depth—a shape black, flat, and bloodless as though cut from tin in the iron folds of the frockcoat which had not been made for him, the voice harsh like tin and without heat like tin:

“You were fixing to tell them. You would have told him.” He didn’t answer. His father struck him with the flat of his hand on the side of the head, hard but without heat, exactly as he had struck the two mules at the store, exactly as he would strike either of them with any stick in order to kill a horse fly, his voice still without heat or anger: “You’re getting to be a man. You got to learn. You got to learn to suck to your own blood or you ain’t going to have any blood to stick to you. Do you think either of them, any man there this morning, would? Don’t you know all they wanted was a chance to get at me because they knew I had them beat? Eh?” Later, twenty years later, he was to tell himself, “If I had said they wanted only truth, justice, he would have hit me again.” But now he said nothing. He was not crying. He just stood there. “Answer me,” his father said.

“Yes,” he whispered. His father turned.

“Get on to bed. We’ll be there to-morrow.”

To-morrow they were there. In the early afternoon the wagon stopped before a paintless two-room house identical almost with the dozen others it had stopped before even in the boy’s ten years, and again, as on the other dozen occasions, his mother and aunt got down and began to unload the wagon, although his two sisters and his father and brother had not moved.

“Likely hit ain’t fitten for hawks,” one of the sisters said.

“Nevertheless, fit it will and you’ll hog it and like it,” his father said. “Get out of them chairs and help your Ma unload.”

The two sisters got down, big, bovine, in a flutter of cheap ribbons; one of them drew from the jumbled wagon bed a battered lantern, the other a worn broom. His father handed the reins to the older son and began to climb stiffly over the wheel. “When they get unloaded, take the team to the barn and feed them.” Then he said, and at first the boy thought he was still speaking to his brother: “Come with me.”

“Me?” he said.

“Yes,” his father said. “You.”

“Abner,” his mother said. His father paused and looked back—the harsh level stare beneath the shaggy, greying, irascible brows.

"I reckon I'll have a word with the man that aims to begin to-morrow owning me body and soul for the next eight months."

They went back up the road. A week ago—or before last night, that is—he would have asked where they were going, but not now. His father had struck him before last night but never before had he paused afterward to explain why; it was as if the blow and the following calm, outrageous voice still rang, repercussed, divulging nothing to him save the terrible handicap of being young, the light weight of his few years, just heavy enough to prevent his soaring free of the world as it seemed to be ordered but not heavy enough to keep him footed solid in it, to resist it and try to change the course of its events.

Presently he could see the grove of oaks and cedars and the other flowering trees and shrubs where the house would be, though not the house yet. They walked beside a fence massed with honeysuckle and Cherokee roses and came to a gate swinging open between two brick pillars, and now, beyond a sweep of drive, he saw the house for the first time and at that instant he forgot his father and the terror and despair both, and even when he remembered his father again (who had not stopped) the terror and despair did not return. Because, for all the twelve movings, they had sojourned until now in a poor country, a land of small farms and fields and houses, and he had never seen a house like this before. *Hit's big as a courthouse* he thought quietly, with a surge of peace and joy whose reason he could not have thought into words, being too young for that: *They are safe from him. People whose lives are a part of this peace and dignity are beyond his touch, he no more to them than a buzzing wasp: capable of stinging for a little moment but that's all; the spell of this peace and dignity rendering even the barns and stable and cribs which belong to it impervious to the puny flames he might contrive . . .* this, the peace and joy, ebbing for an instant as he looked again at the stiff black back, the stiff and implacable limp of the figure which was not dwarfed by the house, for the reason that it had never looked big anywhere and which now, against the serene columned backdrop, had more than ever that impervious quality of something cut ruthlessly from tin, depthless, as though, sidewise to the sun, it would cast no shadow. Watching him, the boy remarked the absolutely un-deviating course which his father held and saw the stiff foot come squarely down in a pile of fresh droppings where a horse had stood in the drive, and which his father could have avoided by a

simple change of stride. But it ebbed only for a moment, though he could not have thought this into words either, walking on in the spell of the house, which he could even want but without envy, without sorrow, certainly never with that ravening and jealous rage which unknown to him walked in the ironlike black coat before him: *Maybe he will feel it too. Maybe it will even change him now from what maybe he couldn't help but be.*

They crossed the portico. Now he could hear his father's stiff foot as it came down on the boards with clocklike finality, a sound out of all proportion to the displacement of the body it bore and which was not dwarfed either by the white door before it, as though it had attained to a sort of vicious and ravening minimum not to be dwarfed by anything—the flat, wide, black hat, the formal coat of broadcloth which had once been black but which had now that friction-glazed greenish cast of the bodies of old house flies, the lifted sleeve which was too large, the lifted hand like a curled claw. The door opened so promptly that the boy knew the Negro must have been watching them all the time, an old man with neat grizzled hair, in a linen jacket, who stood barring the door with his body, saying, "Wipe yo foots, white man, fo you come in here. Major ain't home no-how."

"Get out of my way, nigger," his father said, without heat too, flinging the door back and the Negro also and entering, his hat still on his head. And now the boy saw the prints of the stiff foot on the doorjamb and saw them appear on the pale rug behind the machine-like deliberation of the foot which seemed to bear (or transmit) twice the weight which the body compassed. The Negro was shouting "Miss Lula! Miss Lula!" somewhere behind them, then the boy, deluged as though by a warm wave by a suave turn of carpeted stair and a pendant glitter of chandeliers and a mute gleam of gold frames, heard the swift feet and saw her too, a lady—perhaps he had never seen her like before either—in a grey, smooth gown with lace at the throat and an apron tied at the waist and the sleeves turned back, wiping cake or biscuit dough from her hands with a towel as she came up the hall, looking not at his father at all but at the tracks on the blond rug with an expression of incredulous amazement.

"I tried," the Negro cried. "I tole him to . . ."

"Will you please go away?" she said in a shaking voice. "Major de Spain is not at home. Will you please go away?"

His father had not spoken again. He did not speak again. He did not even look at her. He just stood stiff in the centre of the rug, in his hat, the shaggy iron-grey brows twitching slightly above the pebble-coloured eyes as he appeared to examine the house with brief deliberation. Then with the same deliberation he turned; the boy watched him pivot on the good leg and saw the stiff foot drag round the arc of the turning, leaving a final long and fading smear. His father never looked at it, he never once looked down at the rug. The Negro held the door. It closed behind them, upon the hysteric and indistinguishable woman-wail. His father stopped at the top of the steps and scraped his boot clean on the edge of it. At the gate he stopped again. He stood for a moment, planted stiffly on the stiff foot, looking back at the house. "Pretty and white, ain't it?" he said. "That's sweat. Nigger sweat. Maybe it ain't white enough yet to suit him. Maybe he wants to mix some white sweat with it."

Two hours later the boy was chopping wood behind the house within which his mother and aunt and the two sisters (the mother and aunt, not the two girls, he knew that; even at this distance and muffled by walls the flat loud voices of the two girls emanated an incorrigible idle inertia) were setting up the stove to prepare a meal, when he heard the hooves and saw the linen-clad man on a fine sorrel mare, whom he recognized even before he saw the rolled rug in front of the Negro youth following on a fat bay carriage horse—a suffused, angry face vanishing, still at full gallop, beyond the corner of the house where his father and brother were sitting in the two tilted chairs; and a moment later, almost before he could have put the axe down, he heard the hooves again and watched the sorrel mare go back out of the yard, already galloping again. Then his father began to shout one of the sisters' names, who presently emerged backward from the kitchen door dragging the rolled rug along the ground by one end while the other sister walked behind it.

"If you ain't going to tote, go on and set up the wash pot," the first said.

"You, Sarty!" the second shouted. "Set up the wash pot!" His father appeared at the door, framed against that shabbiness, as he had been against that other bland perfection, impervious to either, the mother's anxious face at his shoulder.

"Go on," the father said. "Pick it up." The two sisters

stooped, broad, lethargic; stooping, they presented an incredible expanse of pale cloth and a flutter of tawdry ribbons.

"If I thought enough of a rug to have to git hit all the way from France I wouldn't keep hit where folks coming in would have to tromp on hit," the first said. They raised the rug.

"Abner," the mother said. "Let me do it."

"You go back and git dinner," his father said. "I'll tend to this."

From the woodpile through the rest of the afternoon the boy watched them, the rug spread flat in the dust beside the bubbling wash-pot, the two sisters stooping over it with that profound and lethargic reluctance, while the father stood over them in turn, implacable and grim, driving them though never raising his voice again. He could smell the harsh homemade lye they were using; he saw his mother come to the door once and look toward them with an expression not anxious now but very like despair; he saw his father turn, and he fell to with the axe and saw from the corner of his eye his father raise from the ground a flattish fragment of field stone and examine it and return to the pot, and this time his mother actually spoke: "Abner. Abner. Please don't. Please, Abner."

Then he was done too. It was dusk; the whippoorwills had already begun. He could smell coffee from the room where they would presently eat the cold food remaining from the mid-afternoon meal, though when he entered the house he realized they were having coffee again probably because there was a fire on the hearth, before which the rug now lay spread over the backs of the two chairs. The tracks of his father's foot were gone. Where they had been were now long, water-cloudy scoriations resembling the sporadic course of a lilliputian mowing machine.

It still hung there while they ate the cold food and then went to bed, scattered without order or claim up and down the two rooms, his mother in one bed, where his father would later lie, the older brother in the other, himself, the aunt, and the two sisters on pallets on the floor. But his father was not in bed yet. The last thing the boy remembered was the depthless, harsh silhouette of the hat and coat bending over the rug and it seemed to him that he had not even closed his eyes when the silhouette was standing over him, the fire almost dead behind it, the stiff foot prodding him awake. "Catch up the mule," his father said.

When he returned with the mule his father was standing in the

black door, the rolled rug over his shoulder. "Ain't you going to ride?" he said.

"No. Give me your foot."

He bent his knee into his father's hand, the wiry, surprising power flowed smoothly, rising, he rising with it, on to the mule's bare back (they had owned a saddle once; the boy could remember it though not when or where) and with the same effortlessness his father swung the rug up in front of him. Now in the starlight they retraced the afternoon's path, up the dusty road rife with honeysuckle, through the gate and up the black tunnel of the drive to the lightless house, where he sat on the mule and felt the rough warp of the rug drag across his thighs and vanish.

"Don't you want me to help?" he whispered. His father did not answer and now he heard again that stiff foot striking the hollow portico with that wooden and clocklike deliberation, that outrageous overstatement of the weight it carried. The rug, hunched, not flung (the boy could tell that even in the darkness) from his father's shoulder struck the angle of wall and floor with a sound unbelievably loud, thunderous, then the foot again, unhurried and enormous; a light came on in the house and the boy sat, tense, breathing steadily and quietly and just a little fast, though the foot itself did not increase its beat at all, descending the steps now; now the boy could see him.

"Don't you want to ride now?" he whispered. "We kin both ride now," the light within the house altering now, flaring up and sinking. *He's coming down the stairs now*, he thought. He had already ridden the mule up beside the horse block; presently his father was up behind him and he doubled the reins over and slashed the mule across the neck, but before the animal could begin to trot the hard, thin arm came round him, the hard, knotted hand jerking the mule back to a walk.

In the first red rays of the sun they were in the lot, putting plough gear on the mules. This time the sorrel mare was in the lot before he heard it at all, the rider collarless and even bare-headed, trembling, speaking in a shaking voice as the woman in the house had done, his father merely looking up once before stooping again to the hame he was buckling, so that the man on the mare spoke to his stooping back:

"You must realize that you have ruined that rug. Wasn't there anybody here, any of your women . . ." he ceased, shaking,

the boy watching him, the older brother leaning now in the stable door, chewing, blinking slowly and steadily at nothing apparently. "It cost a hundred dollars. But you never had a hundred dollars. You never will. So I'm going to charge you twenty bushels of corn against your crop. I'll add it in your contract and when you come to the commissary you can sign it. That won't keep Mrs. de Spain quiet but maybe it will teach you to wipe your feet off before you enter her house again."

Then he was gone. The boy looked at his father, who still had not spoken or even looked up again, who was now adjusting the logger-head in the hame.

"Pap," he said. His father looked at him—the inscrutable face, the shaggy brows beneath which the grey eyes glinted coldly. Suddenly the boy went toward him, fast, stopping as suddenly. "You done the best you could!" he cried. "If he wanted hit done different why didn't he wait and tell you how? He won't git no twenty bushels! He won't git none! We'll gether hit and hide hit! I kin watch . . ."

"Did you put the cutter back in that straight stock like I told you?"

"No, sir," he said.

"Then go do it."

That was Wednesday. During the rest of that week he worked steadily, at what was within his scope and some which was beyond it, with an industry that did not need to be driven nor even commanded twice; he had this from his mother, with the difference that some at least of what he did he liked to do, such as splitting wood with the half-size axe which his mother and aunt had earned, or saved money somehow, to present him with at Christmas. In company with the two older women (and on one afternoon, even one of the sisters), he built pens for the shoat and the cow which were a part of his father's contract with the landlord and one afternoon, his father being absent, gone somewhere on one of the mules, he went to the field.

They were running a middle buster now, his brother holding the plough straight while he handled the reins, and walking beside the straining mule, the rich black soil shearing cool and damp against his bare ankles, he thought *Maybe this is the end of it. Maybe even that twenty bushels that seems hard to have to pay for just a rug will be a cheap price for him to stop forever and always from being what he used to be; thinking, dreaming now, so that his brother had*

to speak sharply to him to mind the mule: *Maybe he even won't collect the twenty bushels. Maybe it will all add up and balance and vanish—corn, rug, fire; the terror and grief, the being pulled two ways like between two teams of horses—gone, done with for ever and ever.*

Then it was Saturday; he looked up from beneath the mule he was harnessing and saw his father in the black coat and hat. "Not that," his father said. "The wagon gear." And then, two hours later, sitting in the wagon bed behind his father and brother on the seat, the wagon accomplished a final curve, and he saw the weathered paintless store with its tattered tobacco- and patent-medicine posters and the tethered wagons and saddle animals below the gallery. He mounted the gnawed steps behind his father and brother, and there again was the lane of quiet, watching faces for the three of them to walk through. He saw the man in spectacles sitting at the plank table and he did not need to be told this was a Justice of the Peace; he sent one glare of fierce, exultant, partisan defiance at the man in collar and cravat now, whom he had seen but twice before in his life, and that on a galloping horse, who now wore on his face an expression not of rage but of amazed unbelief which the boy could not have known was at the incredible circumstance of being sued by one of his own tenants, and came and stood against his father and cried at the Justice: "He ain't done it! He ain't burnt . . ."

"Go back to the wagon," his father said.

"Burnt?" the Justice said. "Do I understand this rug was burned too?"

"Does anybody here claim it was?" his father said. "Go back to the wagon." But he did not, he merely retreated to the rear of the room, crowded as that other had been, but not to sit down this time, instead, to stand pressing among the motionless bodies, listening to the voices:

"And you claim twenty bushels of corn is too high for the damage you did to the rug?"

"He brought the rug to me and said he wanted the tracks washed out of it. I washed the tracks out and took the rug back to him."

"But you didn't carry the rug back to him in the same condition it was in before you made the tracks on it."

His father did not answer, and now for perhaps half a minute there was no sound at all save that of breathing, the faint, steady suspiration of complete and intent listening.



"You decline to answer that, Mr. Snopes?" Again his father did not answer. "I'm going to find against you, Mr. Snopes. I'm going to find that you were responsible for the injury to Major de Spain's rug and hold you liable for it. But twenty bushels of corn seems a little high for a man in your circumstances to have to pay. Major de Spain claims it cost a hundred dollars. October corn will be worth about fifty cents. I figure that if Major de Spain can stand a ninety-five dollar loss on something he paid cash for, you can stand a five-dollar loss you haven't earned yet. I hold you in damages to Major de Spain to the amount of ten bushels of corn over and above your contract with him, to be paid to him out of your crop at gathering time. Court adjourned."

It had taken no time hardly, the morning was but half begun. He thought they would return home and perhaps back to the field, since they were late, far behind all other farmers. But instead his father passed on behind the wagon, merely indicating with his hand for the older brother to follow with it, and crossed the road toward the blacksmith shop opposite, pressing on after his father, overtaking him, speaking, whispering up at the harsh, calm face beneath the weathered hat: "He won't git no ten bushels neither. He won't git one. We'll . . ." until his father glanced for an instant down at him, the face absolutely calm, the grizzled eyebrows tangled above the cold eyes, the voice almost pleasant, almost gentle:

"You think so? Well, we'll wait till October anyway."

The matter of the wagon—the setting of a spoke or two and the tightening of the tyres—did not take long either, the business of the tyres accomplished by driving the wagon into the spring branch behind the shop and letting it stand there, the mules nuzzling into the water from time to time, and the boy on the seat with the idle reins, looking up the slope and through the sooty tunnel of the shed where the slow hammer rang and where his father sat on an upended cypress bolt, easily, either talking or listening, still sitting there when the boy brought the dripping wagon up out of the branch and halted it before the door.

"Take them on to the shade and hitch," his father said. He did so and returned. His father and the smith and a third man squatting on his heels inside the door were talking, about crops and animals; the boy, squatting too in the ammoniac dust and hoof-parings and scales of rust, heard his father tell a long and

unhurried story out of the time before the birth of the older brother even when he had been a professional horse-trader. And then his father came up beside him where he stood before a tattered last year's circus poster on the other side of the store, gazing rapt and quiet at the scarlet horses, the incredible poisonings and convolutions of tulle and tights and the painted leers of comedians, and said, "It's time to eat."

But not at home. Squatting beside his brother against the front wall, he watched his father emerge from the store and produce from a paper sack a segment of cheese and divide it carefully and deliberately into three with his pocket knife, and produce crackers from the same sack. They all three squatted on the gallery and ate, slowly, without talking; then in the store again, they drank from a tin dipper tepid water smelling of the cedar bucket and of living beech trees. And still they did not go home. It was a horse lot this time, a tall rail fence upon and along which men stood and sat and out of which one by one horses were led, to be walked and trotted and then cantered back and forth along the road while the slow swapping and buying went on and the sun began to slant westward, they—the three of them—watching and listening, the older brother with his muddy eyes and his steady, inevitable tobacco, the father commenting now and then on certain of the animals, to no one in particular.

It was after sundown when they reached home. They ate supper by lamplight, then, sitting on the doorstep, the boy watched the night fully accomplish, listening to the whippoorwills and the frogs, when he heard his mother's voice: "Abner! No! No! Oh, God. Oh, God. Abner!" and he rose, whirled, and saw the altered light through the door where a candle stub now burned in a bottle neck on the table and his father, still in the hat and coat, at once formal and burlesque as though dressed carefully for some shabby and ceremonial violence, emptying the reservoir of the lamp back into the five-gallon kerosene can from which it had been filled, while the mother tugged at his arm until he shifted the lamp to the other hand and flung her back, not savagely or viciously, just hard, into the wall, her hands flung out against the wall for balance, her mouth open and in her face the same quality of hopeless despair as had been in her voice. Then his father saw him standing in the door.

"Go to the barn and get that can of oil we were oiling the

wagon with," he said. The boy did not move. Then he could speak.

"What . . ." he cried. "What are you . . ."

"Go get that oil," his father said. "Go."

Then he was moving, running, outside the house, toward the stable: this the old habit, the old blood which he had not been permitted to choose for himself, which had been bequeathed him willy nilly and which had run for so long (and who knew where, battenning on what of outrage and savagery and lust) before it came to him. *I could keep on*, he thought. *I could run on and on and never look back, never need to see his face again. Only I can't. I can't*, the rusted can in his hand now, the liquid splashing in it as he ran back to the house and into it, into the sound of his mother's weeping in the next room, and handed the can to his father.

"Ain't you going to even send a nigger?" he cried. "At least you sent a nigger before!"

This time his father didn't strike him. The hand came even faster than the blow had, the same hand which had set the can on the table with almost excruciating care flashing from the can toward him too quick for him to follow it, gripping him by the back of his shirt and on to tiptoe before he had seen it quit the can, the face stooping at him in breathless and frozen ferocity, the cold, dead voice speaking over him to the older brother who leaned against the table, chewing with that steady, curious, side-wise motion of cows:

"Empty the can into the big one and go on. I'll catch up with you."

"Better tie him up to the bedpost," the brother said.

"Do like I told you," the father said. Then the boy was moving, his bunched shirt and the hard, bony hand between his shoulder-blades, his toes just touching the floor, across the room and into the other one, past the sisters sitting with spread heavy thighs in the two chairs over the cold hearth, and to where his mother and aunt sat side by side on the bed, the aunt's arms about his mother's shoulders.

"Hold him," the father said. The aunt made a startled movement. "Not you," the father said. "Lennie. Take hold of him, I want to see you do it." His mother took him by the wrist. "You'll hold him better than that. If he gets loose don't you know what he is going to do? He will go up yonder." He jerked his head toward the road. "Maybe I'd better tie him."

"I'll hold him," his mother whispered.

"See you do then." Then his father was gone, the stiff foot heavy and measured upon the boards, ceasing at last.

Then he began to struggle. His mother caught him in both arms, he jerking and wrenching at them. He would be stronger in the end, he knew that. But he had no time to wait for it. "Lemme go!" he cried. "I don't want to have to hit you!"

"Let him go!" the aunt said. "If he don't go, before God, I am going up there myself!"

"Don't you see I can't?" his mother cried. "Sarty! Sarty! No! No! Help me, Lizzie!"

Then he was free. His aunt grasped at him but it was too late. He whirled, running, his mother stumbled forward on to her knees behind him, crying to the nearest sister: "Catch him, Net! Catch him!" But that was too late too, the sister (the sisters were twins, born at the same time, yet either of them now gave the impression of being, encompassing as much living meat and volume and weight as any other two of the family) not yet having begun to rise from the chair, her head, face, alone merely turned, presenting to him in the flying instant an astonishing expanse of young female features untroubled by any surprise even, wearing only an expression of bovine interest. Then he was out of the room, out of the house, in the mild dust of the starlit road and the heavy ripeness of honeysuckle, the pale ribbon unspooling with terrific slowness under his running feet, reaching the gate at last and turning in, running, his heart and lungs drumming, on up the drive toward the lighted house, the lighted door. He did not knock, he burst in, sobbing for breath, incapable for the moment of speech; he saw the astonished face of the Negro in the linen jacket without knowing when the Negro had appeared.

"De Spain!" he cried, panted. "Where's . . ." then he saw the white man too emerging from a white door down the hall. "Barn!" he cried. "Barn!"

"What?" the white man said. "Barn?"

"Yes!" the boy cried. "Barn!"

"Catch him!" the white man shouted.

But it was too late this time too. The Negro grasped his shirt, but the entire sleeve, rotten with washing, carried away, and he was out that door too and in the drive again, and had actually never ceased to run even while he was screaming into the white man's face.

Behind him the white man was shouting, "My horse! Fetch my horse!" and he thought for an instant of cutting across the park and climbing the fence into the road, but he did not know the park nor how high the vine-massed fence might be and he dared not risk it. So he ran on down the drive, blood and breath roaring; presently he was in the road again though he could not see it. He could not hear either: the galloping mare was almost upon him before he heard her, and even then he held his course, as if the very urgency of his wild grief and need must in a moment more find him wings, waiting until the ultimate instant to hurl himself aside and into the weed-choked roadside ditch as the horse thundered past and on, for an instant in furious silhouette against the stars, the tranquil early summer night sky which, even before the shape of the horse and rider vanished, stained abruptly and violently upward: a long, swirling roar incredible and soundless, blotting the stars, and he springing up and into the road again, running again, knowing it was too late yet still running even after he heard the shot and, an instant later, two shots, pausing now without knowing he had ceased to run, crying "Pap! Pap!", running again before he knew he had begun to run, stumbling, tripping over something and scrabbling up again without ceasing to run, looking backward over his shoulder at the glare as he got up, running on among the invisible trees, panting, sobbing, "Father! Father!"

At midnight he was sitting on the crest of a hill. He did not know it was midnight and he did not know how far he had come. But there was no glare behind him now and he sat now, his back toward what he had called home for four days anyhow, his face toward the dark woods which he would enter when breath was strong again, small, shaking steadily in the chill darkness, hugging himself into the remainder of his thin, rotten shirt, the grief and despair now no longer terror and fear but just grief and despair. *Father. My father*, he thought. "He was brave!" he cried suddenly, aloud but not loud, no more than a whisper: "He was! He was in the war! He was in Colonel Sartoris' cav'ry!" not knowing that his father had gone to that war a private in the fine old European sense, wearing no uniform, admitting the authority of and giving fidelity to no man or army or flag, going to war as Malbrouck himself did: for booty—it meant nothing and less than nothing to him if it were enemy booty or his own.

The slow constellations wheeled on. It would be dawn and

then sun-up after a while and he would be hungry. But that would be to-morrow and now he was only cold, and walking would cure that. His breathing was easier now and he decided to get up and go on, and then he found that he had been asleep because he knew it was almost dawn, the night almost over. He could tell that from the whippoorwills. They were everywhere now among the dark trees below him, constant and inflectioned and ceaseless, so that, as the instant for giving over to the day birds drew nearer and nearer, there was no interval at all between them. He got up. He was a little stiff, but walking would cure that too as it would the cold, and soon there would be the sun. He went on down the hill, toward the dark woods within which the liquid silver voices of the birds called unceasing—the rapid and urgent beating of the urgent and quiring heart of the late spring night. He did not look back.

## DRY SEPTEMBER

### I

THROUGH the Bloody September twilight, aftermath of sixty-two rainless days, it had gone like a fire in dry grass—the rumour, the story, whatever it was. Something about Miss Minnie Cooper and a Negro. Attacked, insulted, frightened: none of them, gathered in the barber shop on that Saturday evening where the ceiling fan stirred, without freshening it, the vitiated air, sending back upon them, in recurrent surges of stale pomade and lotion, their own stale breath and odours, knew exactly what had happened.

“Except it wasn’t Will Mayes,” a barber said. He was a man of middle age; a thin, sand-coloured man with a mild face, who was shaving a client. “I know Will Mayes. He’s a good nigger. And I know Miss Minnie Cooper, too.”

“What do you know about her?” a second barber said.

“Who is she?” the client said. “A young girl?”

“No,” the barber said. “She’s about forty, I reckon. She ain’t married. That’s why I don’t believe——”

“Believe hell!” a hulking youth in a sweat-stained silk shirt said. “Won’t you take a white woman’s word before a nigger’s?”

“I don’t believe Will Mayes did it,” the barber said. “I know Will Mayes.”

“Maybe you know who did it, then. Maybe you already got him out of town, you damn niggerlover.”

“I don’t believe anybody did anything. I don’t believe anything happened. I leave it to you fellows if them ladies that get old without getting married don’t have notions that a man can’t——”

“Then you are a hell of a white man,” the client said. He moved under the cloth. The youth had sprung up to his feet.

“You don’t?” he said. “Do you accuse a white woman of lying?”

The barber held the razor poised above the half-risen client. He did not look around.

“It’s this durn weather,” another said. “It’s enough to make a man do anything. Even to her.”

Nobody laughed. The barber said in his mild, stubborn tone: "I ain't accusing nobody of nothing. I just know and you fellows know how a woman that never——"

"You damn niggerlover!" the youth said.

"Shut up, Butch," another said. "We'll get the facts in plenty of time to act."

"Who is? Who's getting them?" the youth said. "Facts, hell! I——"

"You're a fine white man," the client said. "Ain't you?" In his frothy beard he looked like a desert rat in the moving pictures. "You tell them, Jack," he said to the youth. "If there ain't any white men in this town, you can count on me, even if I ain't only a drummer and a stranger."

"That's right, boys," the barber said. "Find out the truth first. I know Will Mayes."

"Well, by God!" the youth shouted. "To think that a white man in this town——"

"Shut up, Butch," the second speaker said. "We got plenty of time."

The client sat up. He looked at the speaker. "Do you claim that anything excuses a nigger attacking a white woman? Do you mean to tell me you are a white man and you'll stand for it? You better go back North where you came from. The South don't want your kind here."

"North what?" the second said. "I was born and raised in this town."

"Well, by God!" the youth said. He looked about with a strained, baffled gaze, as if he was trying to remember what it was he wanted to say or to do. He drew his sleeve across his sweating face. "Damn if I'm going to let a white woman——"

"You tell them, Jack," the drummer said. "By God, if they——"

The screen door crashed open. A man stood in the floor, his feet apart and his heavy-set body poised easily. His white shirt was open at the throat; he wore a felt hat. His hot, bold glance swept the group. His name was McLendon. He had commanded troops at the front in France and had been decorated for valour.

"Well," he said, "are you going to sit there and let a black son rape a white woman on the streets of Jefferson?"

Butch sprang up again. The silk of his shirt clung flat to his



heavy shoulders. At each armpit was a dark half-moon. "That's what I been telling them! That's what I——"

"Did it really happen?" a third said. "This ain't the first man scare she ever had, like Hawkshaw says. Wasn't there something about a man on the kitchen roof, watching her undress, about a year ago?"

"What?" the client said. "What's that?" The barber had been slowly forcing him back into the chair; he arrested himself reclining, his head lifted, the barber still pressing him down.

McLendon whirled on the third speaker. "Happen? What the hell difference does it make? Are you going to let the black sons get away with it until one really does it?"

"That's what I'm telling them!" Butch shouted. He cursed, long and steady, pointless.

"Here, here," a fourth said. "Not so loud. Don't talk so loud."

"Sure," McLendon said; "no talking necessary at all. I've done my talking. Who's with me?" He poised on the balls of his feet, roving his gaze.

The barber held the drummer's face down, the razor poised. "Find out the facts first, boys. I know Willy Mayes. It wasn't him. Let's get the sheriff and do this thing right."

McLendon whirled upon him his furious, rigid face. The barber did not look away. They looked like men of different races. The other barbers had ceased also above their prone clients. "You mean to tell me," McLendon said, "that you'd take a nigger's word before a white woman's? Why, you damn nigger-loving——"

The third speaker rose and grasped McLendon's arm; he too had been a soldier. "Now, now. Let's figure this thing out. Who knows anything about what really happened?"

"Figure out hell!" McLendon jerked his arm free. "All that're with me get up from there. The ones that ain't——" He roved his gaze, dragging his sleeve across his face.

Three men rose. The drummer in the chair sat up. "Here," he said, jerking at the cloth about his neck; "get this rag off me. I'm with him. I don't live here, but by God, if our mothers and wives and sisters——" He smeared the cloth over his face and flung it to the floor. McLendon stood in the door and cursed the others. Another rose and moved toward him. The remainder

sat uncomfortable, not looking at one another, then one by one they rose and joined him.

The barber picked the cloth from the floor. He began to fold it neatly. "Boys, don't do that. Will Mayes never done it. I know."

"Come on," McLendon said. He whirled. From his hip pocket protruded the butt of a heavy automatic pistol. They went out. The screen door crashed behind them reverberant in the dead air.

The barber wiped the razor carefully and swiftly, and put it away, and ran to the rear, and took his hat from the wall. "I'll be back as soon as I can," he said to the other barbers. "I can't let—" He went out, running. The two other barbers followed him to the door and caught it on the rebound, leaning out and looking up the street after him. The air was flat and dead. It had a metallic taste at the base of the tongue.

"What can he do?" the first said. The second one was saying "Jees Christ. Jees Christ" under his breath. "I'd just as lief be Will Mayes as Hawk, if he gets McLendon riled."

"Jees Christ, Jees Christ," the second whispered.

"You reckon he really done it to her?" the first said.

## 2

She was thirty-eight or thirty-nine. She lived in a small frame house with her invalid mother and a thin, sallow, unflagging aunt, where each morning between ten and eleven she would appear on the porch in a lace-trimmed boudoir cap, to sit swinging in the porch swing until noon. After dinner she lay down for a while, until the afternoon began to cool. Then, in one of the three or four new voile dresses which she had each summer, she would go downtown to spend the afternoon in the stores with the other ladies, where they would handle the goods and haggle over the prices in cold, immediate voices, without any intention of buying.

She was of comfortable people—not the best in Jefferson, but good people enough—and she was still on the slender side of ordinary looking, with a bright, faintly haggard manner and dress. When she was young she had had a slender, nervous body and a sort of hard vivacity which had enabled her for a time to ride upon the crest of the town's social life as exemplified by the

high school party and church social period of her contemporaries while still children enough to be unclass-conscious.

She was the last to realize that she was losing ground; that those among whom she had been a little brighter and louder flame than any other were beginning to learn the pleasure of snobbery—male—and retaliation—female. That was when her face began to wear that bright, haggard look. She still carried it to parties on shadowy porticoes and summer lawns, like a mask or a flag, with that bafflement of furious repudiation of truth in her eyes. One evening at a party she heard a boy and two girls, all schoolmates, talking. She never accepted another invitation.

She watched the girls with whom she had grown up as they married and got homes and children, but no man ever called on her steadily until the children of the other girls had been calling her "aunty" for several years, the while their mothers told them in bright voices about how popular Aunt Minnie had been as a girl. Then the town began to see her driving on Sunday afternoons with the cashier in the bank. He was a widower of about forty—a high-coloured man, smelling always faintly of the barber shop or of whisky. He owned the first automobile in town, a red runabout; Minnie had the first bonnet and veil the town ever saw. Then the town began to say: "Poor Minnie." "But she is old enough to take care of herself," others said. That was when she began to ask her old schoolmates that their children call her "cousin" instead of "aunty."

It was twelve years now since she had been relegated into adultery by public opinion, and eight years since the cashier had gone to a Memphis bank, returning for one day each Christmas, which he spent at an annual bachelors' party at a hunting club on the river. From behind their curtains the neighbours would see the party pass, and during the over-the-way Christmas day visiting they would tell her about him, about how well he looked, and how they heard that he was prospering in the city, watching with bright, secret eyes her haggard, bright face. Usually by that hour there would be the scent of whisky on her breath. It was supplied her by a youth, a clerk at the soda fountain: "Sure; I buy it for the old gal. I reckon she's entitled to a little fun."

Her mother kept to her room altogether now; the gaunt aunt ran the house. Against that background Minnie's bright dresses, her idle and empty days, had a quality of furious unreality. She

went out in the evenings only with women now, neighbours, to the moving pictures. Each afternoon she dressed in one of the new dresses and went downtown alone, where her young "cousins" were already strolling in the late afternoons with their delicate, silken heads and thin, awkward arms and conscious hips, clinging to one another or shrieking and giggling with paired boys in the soda fountain when she passed and went on along the serried store fronts, in the doors of which the sitting and lounging men did not even follow her with their eyes any more.

## 3

The barber went swiftly up the street where the sparse lights, insect-swirled, glared in rigid and violent suspension in the lifeless air. The day had died in a pall of dust; above the darkened square, shrouded by the spent dust, the sky was as clear as the inside of a brass bell. Below the east was a rumour of the twice-waxed moon.

When he overtook them McLendon and three others were getting into a car parked in an alley. McLendon stooped his thick head, peering out beneath the top. "Changed your mind, did you?" he said. "Damn good thing; by God, to-morrow when this town hears about how you talked to-night——"

"Now, now," the other ex-soldier said. "Hawkshaw's all right. Come on, Hawk; jump in."

"Will Mayes never done it, boys," the barber said. "If anybody done it. Why, you all know well as I do there ain't any town where they got better niggers than us. And you know how a lady will kind of think things about men when there ain't any reason to, and Miss Minnie anyway——"

"Sure, sure," the soldier said. "We're just going to talk to him a little; that's all."

"Talk hell!" Butch said. "When we're through with the——"

"Shut up, for God's sake!" the soldier said. "Do you want everybody in town——"

"Tell them, by God!" McLendon said. "Tell every one of the sons that'll let a white woman——"

"Let's go; let's go: here's the other car." The second car slid squealing out of a cloud of dust at the alley mouth. McLendon started his car and took the lead. Dust lay like fog in the street.

The street lights hung nimbused as in water. They drove on out of town.

A rutted lane turned at right angles. Dust hung above it too, and above all the land. The dark bulk of the ice plant, where the Negro Mayes was night watchman, rose against the sky. "Better stop here, hadn't we?" the soldiersaid. McLendon did not reply. He hurled the car up and slammed to a stop, the headlights glaring on the blank wall.

"Listen here, boys," the barber said; "if he's here, don't that prove he never done it? Don't it? If it was him, he would run. Don't you see he would?" The second car came up and stopped. McLendon got down; Butch sprang down beside him. "Listen, boys," the barber said.

"Cut the lights off!" McLendon said. The breathless dark rushed down. There was no sound in it save their lungs as they sought air in the parched dust in which for two months they had lived; then the diminishing crunch of McLendon's and Butch's feet, and a moment later McLendon's voice.

"Will! . . . Will!"

Below the east the wan hæmorrhage of the moon increased. It heaved above the ridge, silvering the air, the dust, so that they seemed to breathe, live, in a bowl of molten lead. There was no sound of nightbird nor insect, no sound save their breathing and a faint ticking of contracting metal about the cars. Where their bodies touched one another they seemed to sweat dryly, for no more moisture came. "Christ!" a voice said; "let's get out of here."

But they didn't move until vague noises began to grow out of the darkness ahead; then they got out and waited tensely in the breathless dark. There was another sound: a blow, a hissing expulsion of breath and McLendon cursing in undertone. They stood a moment longer, then they ran forward. They ran in a stumbling clump, as though they were fleeing something. "Kill him, kill the son," a voice whispered. McLendon flung them back.

"Not here," he said. "Get him into the car." "Kill him, kill the black son!" the voice murmured. They dragged the Negro to the car. The barber had waited beside the car. He could feel himself sweating and he knew he was going to be sick at the stomach.

"What is it, captains?" the Negro said. "I ain't done nothing.

'Fore God, Mr. John." Someone produced handcuffs. They worked busily about the Negro as though he were a post, quiet, intent, getting in one another's way. He submitted to the handcuffs, looking swiftly and constantly from dim face to dim face. "Who's here, captains?" he said, leaning to peer into the faces until they could feel his breath and smell his sweaty reek. He spoke a name or two. "What you all say I done, Mr. John?"

McLendon jerked the car door open. "Get in!" he said.

The Negro did not move. "What you all going to do with me, Mr. John? I ain't done nothing. White folks, captains, I ain't done nothing: I swear 'fore God." He called another name.

"Get in!" McLendon said. He struck the Negro. The others expelled their breath in a dry hissing and struck him with random blows and he whirled and cursed them, and swept his manacled hands across their faces and slashed the barber upon the mouth, and the barber struck him also. "Get him in there," McLendon said. They pushed at him. He ceased struggling and got in and sat quietly as the others took their places. He sat between the barber and the soldier, drawing his limbs in so as not to touch them, his eyes going swiftly and constantly from face to face. Butch clung to the running board. The car moved on. The barber nursed his mouth with his handkerchief.

"What's the matter, Hawk?" the soldier said.

"Nothing," the barber said. They regained the highroad and turned away from town. The second car dropped back out of the dust. They went on, gaining speed, the final fringe of houses dropped behind.

"Goddamn, he stinks!" the soldier said.

"We'll fix that," the drummer in front beside McLendon said. On the running board Butch cursed into the hot rush of air. The barber leaned suddenly forward and touched McLendon's arm.

"Let me out, John," he said.

"Jump out, niggerlover," McLendon said without turning his head. He drove swiftly. Behind them the sourceless lights of the second car glared in the dust. Presently McLendon turned into a narrow road. It was rutted with disuse. It led back to an abandoned brick kiln—a series of reddish mounds and weed- and vine-choked vats without bottom. It had been used for pasture once, until one day the owner missed one of his mules. Although he prodded carefully in the vats with a long pole, he could not even find the bottom of them.

"John," the barber said.

"Jump out, then," McLendon said, hurling the car along the ruts. Beside the barber the Negro spoke:

"Mr. Henry."

The barber sat forward. The narrow tunnel of the road rushed up and past. Their motion was like an extinct furnace blast: cooler, but utterly dead. The car bounded from rut to rut.

"Mr. Henry," the Negro said.

The barber began to tug furiously at the door. "Look out, there!" the soldier said, but the barber had already kicked the door open and swung onto the running board. The soldier leaned across the Negro and grasped at him, but he had already jumped. The car went on without checking speed.

The impetus hurled him crashing through dust-sheathed weeds, into the ditch. Dust puffed about him, and in a thin, vicious crackling of sapless stems he lay choking and retching until the second car passed and died away. Then he rose and limped on until he reached the highroad and turned toward town, brushing at his clothes with his hands. The moon was higher, riding high and clear of the dust at last, and after a while the town began to glare beneath the dust. He went on, limping. Presently he heard cars and the glow of them grew in the dust behind him and he left the road and crouched again in the weeds until they passed. McLendon's car came last now. There were four people in it and Butch was not on the running board.

'They went on; the dust swallowed them; the glare and the sound died away. The dust of them hung for a while, but soon the eternal dust absorbed it again. The barber climbed back onto the road and limped on toward town.

4

As she dressed for supper on that Saturday evening, her own flesh felt like fever. Her hands trembled among the hooks and eyes, and her eyes had a feverish look, and her hair swirled crisp and crackling under the comb. While she was still dressing the friends called for her and sat while she donned her sheerest underthings and stockings and a new voile dress. "Do you feel strong enough to go out?" they said, their eyes bright too, with a dark glitter. "When you have had time to get over the shock, you must tell us what happened. What he said and did; everything."

In the leafed darkness, as they walked toward the square, she began to breathe deeply, something like a swimmer preparing to dive, until she ceased trembling, the four of them walking slowly because of the terrible heat and out of solicitude for her. But as they neared the square she began to tremble again, walking with her head up, her hands clenched at her sides, their voices about her murmurous, also with that feverish, glittering quality of their eyes.

They entered the square, she in the centre of the group, fragile in her fresh dress. She was trembling worse. She walked slower and slower, as children eat ice cream, her head up and her eyes bright in the haggard banner of her face, passing the hotel and the coatless drummers in chairs along the curb looking around at her: "That's the one: see? The one in pink in the middle." "Is that her? What did they do with the nigger? Did they——?" "Sure. He's all right." "All right, is he?" "Sure. He went on a little trip." Then the drug store, where even the young men lounging in the doorway tipped their hats and followed with their eyes the motion of her hips and legs when she passed.

They went on, passing the lifted hats of the gentlemen, the suddenly ceased voices, deferent, protective. "Do you see?" the friends said. Their voices sounded like long, hovering sighs of hissing exultation. "There's not a Negro on the square. Not one."

They reached the picture show. It was like a miniature fairyland with its lighted lobby and coloured lithographs of life caught in its terrible and beautiful mutations. Her lips began to tingle. In the dark, when the picture began, it would be all right; she could hold back the laughing so it would not waste away so fast and so soon. So she hurried on before the turning faces, the undertones of low astonishment, and they took their accustomed places where she could see the aisle against the silver glare and the young men and girls coming in two and two against it.

The lights flicked away; the screen glowed silver, and soon life began to unfold, beautiful and passionate and sad, while still the young men and girls entered, scented and sibilant in the half dark, their paired backs in silhouette delicate and sleek, their slim, quick bodies awkward, divinely young, while beyond them the silver dream accumulated, inevitably on and on. She began to laugh. In trying to suppress it, it made more noise than ever;



heads began to turn. Still laughing, her friends raised her and led her out, and she stood at the curb, laughing on a high, sustained note, until the taxi came up and they helped her in.

They removed the pink voile and the sheer underthings and the stockings, and put her to bed, and cracked ice for her temples, and sent for the doctor. He was hard to locate, so they ministered to her with hushed ejaculations, renewing the ice and fanning her. While the ice was fresh and cold she stopped laughing and lay still for a time, moaning only a little. But soon the laughing welled again and her voice rose screaming.

"Shhhhhhhhhhh! Shhhhhhhhhhhhhhh!" they said, freshening the icepack, smoothing her hair, examining it for grey; "poor girl!" Then to one another: "Do you suppose anything really happened?" their eyes darkly aglitter, secret and passionate. "Shhhhhhhhhhh! Poor girl! Poor Minnie!"

5

It was midnight when McLendon drove up to his neat new house. It was trim and fresh as a birdcage and almost as small, with its clean, greener-and-white paint. He locked the car and mounted the porch and entered. His wife rose from a chair beside the reading lamp. McLendon stopped in the floor and stared at her until she looked down.

"Look at that clock," he said, lifting his arm, pointing. She stood before him, her face lowered, a magazine in her hands. Her face was pale, strained, and weary-looking. "Haven't I told you about sitting up like this, waiting to see when I come in?"

"John," she said. She laid the magazine down. Poised on the balls of his feet, he glared at her with his hot eyes, his sweating face.

"Didn't I tell you?" He went toward her. She looked up then. He caught her shoulder. She stood passive, looking at him.

"Don't, John. I couldn't sleep . . . The heat; something. Please, John. You're hurting me."

"Didn't I tell you?" He released her and half struck, half flung her across the chair, and she lay there and watched him quietly as he left the room.

He went on through the house, ripping off his shirt, and on the dark, screened porch at the rear he stood and mopped his head and shoulders with the shirt and flung it away. He took the

pistol from his hip and laid it on the table beside the bed, and sat on the bed and removed his shoes, and rose and slipped his trousers off. He was sweating again already, and he stooped and hunted furiously for the shirt. At last he found it and wiped his body again, and, with his body pressed against the dusty screen, he stood panting. There was no movement, no sound, not even an insect. The dark world seemed to lie stricken beneath the cold moon and the lidless stars.

## THAT EVENING SUN

### I

MONDAY is no different from any other weekday in Jefferson now. The streets are paved now, and the telephone and electric companies are cutting down more and more of the shade trees—the water oaks, the maples and locusts and elms—to make room for iron poles bearing clusters of bloated and ghostly and bloodless grapes, and we have a city laundry which makes the rounds on Monday morning, gathering the bundles of clothes into bright-coloured, specially-made motor cars: the soiled wearing of a whole week now flees apparition-like behind alert and irritable electric horns, with a long diminishing noise of rubber and asphalt like tearing silk, and even the Negro women who still take in white people's washing after the old custom, fetch and deliver it in automobiles.

But fifteen years ago, on Monday morning the quiet, dusty, shady streets would be full of Negro women with, balanced on their steady, turbaned heads, bundles of clothes tied up in sheets almost as large as cotton bales, carried so without touch of hand between the kitchen door of the white house and the blackened washpot beside a cabin door in Negro Hollow.

Nancy would set her bundle on the top of her head, then upon the bundle in turn she would set the black straw sailor hat which she wore winter and summer. She was tall, with a high, sad face sunken a little where her teeth were missing. Sometimes we would go a part of the way down the lane and across the pasture with her, to watch the balanced bundle and the hat that never bobbed nor wavered, even when she walked down into the ditch and up the other side and stooped through the fence. She would go down on her hands and knees and crawl through the gap, her head rigid, uptilted, the bundle steady as a rock or a balloon, and rise to her feet again and go on.

Sometimes the husbands of the washing women would fetch and deliver the clothes, but Jesus never did that for Nancy, even before father told him to stay away from our house, even when Dilsey was sick and Nancy would come to cook for us.

And then about half the time we'd have to go down the lane

to Nancy's cabin and tell her to come on and cook breakfast. We would stop at the ditch, because father told us to not have anything to do with Jesus—he was a short black man, with a razor scar down his face—and we would throw rocks at Nancy's house until she came to the door, leaning her head around it without any clothes on.

"What yawl mean, chunking my house?" Nancy said. "What you little devils mean?"

"Father says for you to come on and get breakfast," Caddy said. "Father says it's over a half an hour now, and you've got to come this minute."

"I ain't studying no breakfast," Nancy said. "I going to get my sleep out."

"I bet you're drunk," Jason said. "Father says you're drunk. Are you drunk, Nancy?"

"Who says I is?" Nancy said. "I got to get my sleep out. I ain't studying no breakfast."

So after a while we quit chunking the cabin and went back home. When she finally came, it was too late for me to go to school. So we thought it was whisky until that day they arrested her again and they were taking her to jail and they passed Mr. Stovall. He was the cashier in the bank and a deacon in the Baptist church, and Nancy began to say:

"When you going to pay me, white man? When you going to pay me, white man? It's been three times now since you paid me a cent——" Mr. Stovall knocked her down, but she kept on saying, "When you going to pay me, white man? It's been three times now since——" until Mr. Stovall kicked her in the mouth with his heel and the marshal caught Mr. Stovall back, and Nancy lying in the street, laughing. She turned her head and spat out some blood and teeth and said, "It's been three times now since he paid me a cent."

That was how she lost her teeth, and all that day they told about Nancy and Mr. Stovall, and all that night the ones that passed the jail could hear Nancy singing and yelling. They could see her hands holding to the window bars, and a lot of them stopped along the fence, listening to her and to the jailer trying to make her stop. She didn't shut up until almost daylight, when the jailer began to hear a bumping and scraping upstairs and he went up there and found Nancy hanging from the window bar. He said that it was cocaine and not whisky, because

no nigger would try to commit suicide unless he was full of cocaine, because a nigger full of cocaine wasn't a nigger any longer.

The jailer cut her down and revived her; then he beat her, whipped her. She had hung herself with her dress. She had fixed it all right, but when they arrested her she didn't have on anything except a dress and so she didn't have anything to tie her hands with and she couldn't make her hands let go of the window ledge. So the jailer heard the noise and ran up there and found Nancy hanging from the window, stark naked, her belly already swelling out a little, like a little balloon.

When Dilsey was sick in her cabin and Nancy was cooking for us, we could see her apron swelling out; that was before father told Jesus to stay away from the house. Jesus was in the kitchen, sitting behind the stove, with his razor scar on his black face like a piece of dirty string. He said it was a water-melon that Nancy had under her dress.

"It never come off of your vine, though," Nancy said.

"Off of what vine?" Caddy said.

"I can cut down the vine it did come off of," Jesus said.

"What makes you want to talk like that before these chillen?" Nancy said. "Whyn't you go on to work? You done et. You want Mr. Jason to catch you hanging around his kitchen, talking that way before these chillen?"

"Talking what way?" Caddy said. "What vine?"

"I can't hang around white man's kitchen," Jesus said. "But white man can hang around mine. White man can come in my house, but I can't stop him. When white man want to come in my house, I ain't got no house. I can't stop him, but he can't kick me outen it. He can't do that."

Dilsey was still sick in her cabin. Father told Jesus to stay off our place. Dilsey was still sick. It was a long time. We were in the library after supper.

"Isn't Nancy through in the kitchen yet?" mother said. "It seems to me that she has had plenty of time to have finished the dishes."

"Let Quentin go and see," father said. "Go and see if Nancy is through, Quentin. Tell her she can go on home."

I went to the kitchen. Nancy was through. The dishes were put away and the fire was out. Nancy was sitting in a chair, close to the cold stove. She looked at me.

"Mother wants to know if you are through," I said.

"Yes," Nancy said. She looked at me. "I done finished." She looked at me.

"What is it?" I said. "What is it?"

"I ain't nothing but a nigger," Nancy said. "It ain't none of my fault."

She looked at me, sitting in the chair before the cold stove, the sailor hat on her head. I went back to the library. It was the cold stove and all, when you think of a kitchen being warm and busy and cheerful. And with a cold stove and the dishes all put away, and nobody wanting to eat at that hour.

"Is she through?" mother said.

"Yessum," I said.

"What is she doing?" mother said.

"She's not doing anything. She's through."

"I'll go and see," father said.

"Maybe she's waiting for Jesus to come and take her home," Caddy said.

"Jesus is gone," I said. Nancy told us how one morning she woke up and Jesus was gone.

"He quit me," Nancy said. "Done gone to Memphis, I reckon. Dodging them city *po*-lice for a while, I reckon."

"And a good riddance," father said. "I hope he stays there."

"Nancy's scaired of the dark," Jason said.

"So are you," Caddy said.

"I'm not," Jason said.

"Scairy cat," Caddy said.

"I'm not," Jason said.

"You, Candace!" mother said. Father came back.

"I am going to walk down the lane with Nancy," he said. "She says that Jesus is back."

"Has she seen him?" mother said.

"No. Some Negro sent her word that he was back in town. I won't be long."

"You'll leave me alone, to take Nancy home?" mother said.

"Is her safety more precious to you than mine?"

"I won't be long," father said.

"You'll leave these children unprotected, with that Negro about?"

"I'm going too," Caddy said. "Let me go, Father."

"What would he do with them, if he were unfortunate enough to have them?" father said.

"I want to go, too," Jason said.

"Jason!" mother said. She was speaking to father. You could tell that by the way she said the name. Like she believed that all day father had been trying to think of doing the thing she wouldn't like the most, and that she knew all the time that after a while he would think of it. I stayed quiet, because father and I both knew that mother would want him to make me stay with her if she just thought of it in time. So father didn't look at me. I was the oldest. I was nine and Caddy was seven and Jason was five.

"Nonsense," father said. "We won't be long."

Nancy had her hat on. We came to the lane. "Jesus always been good to me," Nancy said. "Whenever he had two dollars, one of them was mine." We walked in the lane. "If I can just get through the lane," Nancy said, "I be all right then."

The lane was always dark. "This is where Jason got scaired on Hallowe'en," Caddy said.

"I didn't," Jason said.

"Can't Aunt Rachel do anything with him?" father said. Aunt Rachel was old. She lived in a cabin beyond Nancy's, by herself. She had white hair and she smoked a pipe in the door, all day long; she didn't work any more. They said she was Jesus' mother. Sometimes she said she was and sometimes she said she wasn't any kin to Jesus.

"Yes, you did," Caddy said. "You were scairder than Frony. You were scairder than T.P. even. Scairder than niggers."

"Can't nobody do nothing with him," Nancy said. "He say I done woke up the devil in him and ain't but one thing going to lay it down again."

"Well, he's gone now," father said. "There's nothing for you to be afraid of now. And if you'd just let white men alone."

"Let what white men alone?" Caddy said. "How let them alone?"

"He ain't gone nowhere," Nancy said. "I can feel him. I can feel him now, in this lane. He hearing us talk, every word, hid somewhere, waiting. I ain't seen him, and I ain't going to see him again but once more, with that razor in his mouth. That razor on that string down his back, inside his shirt. And then I ain't going to be even surprised."

"I wasn't scaired," Jason said.

"If you'd behave yourself, you'd have kept out of this," father

said. "But it's all right now. He's probably in St. Louis now. Probably got another wife by now and forgot all about you."

"If he has, I better not find out about it," Nancy said. "I'd stand there right over them, and every time he wropped her, I'd cut that arm off. I'd cut his head off and I'd slit her belly and I'd shove——"

"Hush," father said.

"Slit whose belly, Nancy?" Caddy said.

"I wasn't scaired," Jason said. "I'd walk right down this lane by myself."

"Yah," Caddy said. "You wouldn't dare to put your foot down in it if we were not here too."

## 2

Dilsey was still sick, so we took Nancy home every night until mother said, "How much longer is this going on? I to be left alone in this big house while you take home a frightened Negro?"

We fixed a pallet in the kitchen for Nancy. One night we waked up, hearing the sound. It was not singing and it was not crying, coming up the dark stairs. There was a light in mother's room and we heard father going down the hall, down the back stairs, and Caddy and I went into the hall. The floor was cold. Our toes curled away from it while we listened to the sound. It was like singing and it wasn't like singing, like the sounds that Negroes make.

Then it stopped and we heard father going down the back stairs, and we went to the head of the stairs. Then the sound began again, in the stairway, not loud, and we could see Nancy's eyes halfway up the stairs, against the wall. They looked like cat's eyes do, like a big cat against the wall, watching us. When we came down the steps to where she was, she quit making the sound again, and we stood there until father came back up from the kitchen, with his pistol in his hand. He went back down with Nancy and they came back with Nancy's pallet.

We spread the pallet in our room. After the light in mother's room went off, we could see Nancy's eyes again. "Nancy," Caddy whispered, "are you asleep, Nancy?"

Nancy whispered something. It was oh or no, I don't know which. Like nobody had made it, like it came from nowhere and



went nowhere, until it was like Nancy was not there at all; that I had looked so hard at her eyes on the stairs that they had got printed on my eyeballs, like the sun does when you have closed your eyes and there is no sun. "Jesus," Nancy whispered. "Jesus."

"Was it Jesus?" Caddy said. "Did he try to come into the kitchen?"

"Jesus," Nancy said. Like this: Jeeeeeeeeeeeeeeeeesus, until the sound went out, like a match or a candle does.

"It's the other Jesus she means," I said.

"Can you see us, Nancy?" Caddy whispered. "Can you see our eyes too?"

"I ain't nothing but a nigger," Nancy said. "God knows. God knows."

"What did you see down there in the kitchen?" Caddy whispered. "What tried to get in?"

"God knows," Nancy said. We could see her eyes. "God knows."

Dilsey got well. She cooked dinner. "You'd better stay in bed a day or two longer," father said.

"What for?" Dilsey said. "If I had been a day later, this place would be to rack and ruin. Get on out of here now, and let me get my kitchen straight again."

Dilsey cooked supper too. And that night, just before dark, Nancy came into the kitchen.

"How do you know he's back?" Dilsey said. "You ain't seen him."

"Jesus is a nigger," Jason said.

"I can feel him," Nancy said. "I can feel him laying yonder in the ditch."

"To-night?" Dilsey said. "Is he there to-night?"

"Dilsey's a nigger too," Jason said.

"You try to eat something," Dilsey said.

"I don't want nothing," Nancy said.

"I ain't a nigger," Jason said.

"Drink some coffee," Dilsey said. She poured a cup of coffee for Nancy. "Do you know he's out there to-night? How come you know it's to-night?"

"I know," Nancy said. "He's there, waiting. I know. I done lived with him too long. I know what he is fixing to do fore he know it himself."

"Drink some coffee," Dilsey said. Nancy held the cup to her mouth and blew into the cup. Her mouth pursed out like a spreading adder's, like a rubber mouth, like she had blown all the colour out of her lips with blowing the coffee.

"I ain't a nigger," Jason said. "Are you a nigger, Nancy?"

"I hellborn, child," Nancy said. "I won't be nothing soon. I going back where I come from soon."

## 3

She began to drink the coffee. While she was drinking, holding the cup in both hands, she began to make the sound again. She made the sound into the cup and the coffee splashed out onto her hands and her dress. Her eyes looked at us and she sat there, her elbows on her knees, holding the cup in both hands, looking at us across the wet cup, making the sound. "Look at Nancy," Jason said. "Nancy can't cook for us now. Dilsey's got well now."

"You hush up," Dilsey said. Nancy held the cup in both hands, looking at us, making the sound, like there were two of them: one looking at us and the other making the sound. "Whyn't you let Mr. Jason telefoam the marshal?" Dilsey said. Nancy stopped then, holding the cup in her long brown hands. She tried to drink some coffee again, but it splashed out of the cup, onto her hands and her dress, and she put the cup down. Jason watched her.

"I can't swallow it," Nancy said. "I swallows but it won't go down me."

"You go down to the cabin," Dilsey said. "Frony will fix you a pallet and I'll be there soon."

"Won't no nigger stop him," Nancy said.

"I ain't a nigger," Jason said. "Am I, Dilsey?"

"I reckon not," Dilsey said. She looked at Nancy. "I don't reckon so. What you going to do, then?"

Nancy looked at us. Her eyes went fast, like she was afraid there wasn't time to look, without hardly moving at all. She looked at us, at all three of us at one time. "You member that night I stayed in yawls' room?" she said. She told about how we waked up early the next morning, and played. We had to play quiet, on her pallet, until father woke up and it was time to get breakfast. "Go and ask your maw to let me stay here to-

night," Nancy said. "I won't need no pallet. We can play some more."

Caddy asked mother. Jason went too. "I can't have Negroes sleeping in the bedrooms," mother said. Jason cried. He cried until mother said he couldn't have any dessert for three days if he didn't stop. Then Jason said he would stop if Dilsey would make a chocolate cake. Father was there.

"Why don't you do something about it?" mother said. "What do we have officers for?"

"Why is Nancy afraid of Jesus?" Caddy said. "Are you afraid of father, mother?"

"What could the officers do?" father said. "If Nancy hasn't seen him, how could the officers find him?"

"Then why is she afraid?" mother said.

"She says he is there. She says she knows he is there tonight."

"Yet we pay taxes," mother said. "I must wait here alone in this big house while you take a Negro woman home."

"You know that I am not lying outside with a razor," father said.

"I'll stop if Dilsey will make a chocolate cake," Jason said. Mother told us to go out and father said he didn't know if Jason would get a chocolate cake or not, but he knew what Jason was going to get in about a minute. We went back to the kitchen and told Nancy.

"Father said for you to go home and lock the door, and you'll be all right," Caddy said. "All right from what, Nancy? Is Jesus mad at you?" Nancy was holding the coffee cup in her hands again, her elbows on her knees and her hands holding the cup between her knees. She was looking into the cup. "What have you done that made Jesus mad?" Caddy said. Nancy let the cup go. It didn't break on the floor, but the coffee spilled out and Nancy sat there with her hands still making the shape of the cup. She began to make the sound again, not loud. Not singing and not unsinging. We watched her.

"Here," Dilsey said. "You quit that, now. You get ahold of yourself. You wait here. I going to get Versh to walk home with you." Dilsey went out.

We looked at Nancy. Her shoulders kept shaking, but she quit making the sound. We watched her. "What's Jesus going to do to you?" Caddy said. "He went away."

Nancy looked at us. "We had fun that night I stayed in yawls' room, didn't we?"

"I didn't," Jason said. "I didn't have any fun."

"You were asleep in mother's room," Caddy said. "You were not there."

"Let's go down to my house and have some more fun," Nancy said.

"Mother won't let us," I said. "It's too late now."

"Don't bother her," Nancy said. "We can tell her in the morning. She won't mind."

"She wouldn't let us," I said.

"Don't ask her now," Nancy said. "Don't bother her now."

"She didn't say we couldn't go," Caddy said.

"We didn't ask," I said.

"If you go, I'll tell," Jason said.

"We'll have fun," Nancy said. "They won't mind, just to my house. I been working for yawl a long time. They won't mind."

"I'm not afraid to go," Caddy said. "Jason is the one that's afraid. He'll tell."

"I'm not," Jason said.

"Yes, you are," Caddy said. "You'll tell."

"I won't tell," Jason said. "I'm not afraid."

"Jason ain't afraid to go with me," Nancy said. "Is you, Jason?"

"Jason is going to tell," Caddy said. The lane was dark. We passed the pasture gate. "I bet if something was to jump out from behind that gate, Jason would holler."

"I wouldn't," Jason said. We walked down the lane. Nancy was talking loud.

"What are you talking so loud for, Nancy?" Caddy said.

"Who; me?" Nancy said. "Listen at Quentin and Caddy and Jason saying I'm talking loud."

"You talk like there was five of us here," Caddy said. "You talk like father was here too."

"Who; me talking loud, Mr. Jason?" Nancy said.

"Nancy called Jason 'Mister,'" Caddy said.

"Listen how Caddy and Quentin and Jason talk," Nancy said.

"We're not talking loud," Caddy said. "You're the one that's talking like father——"

"Hush," Nancy said; "hush, Mr. Jason."

"Nancy called Jason 'Mister' aguh——"

"Hush," Nancy said. She was talking loud when we crossed the ditch and stooped through the fence where she used to stoop through with the clothes on her head. Then we came to her house. We were going fast then. She opened the door. The smell of the house was like the lamp and the smell of Nancy was like the wick, like they were waiting for one another to begin to smell. She lit the lamp and closed the door and put the bar up. Then she quit talking loud, looking at us.

"What're we going to do?" Caddy said.

"What do yawl want to do?" Nancy said.

"You said we would have some fun," Caddy said.

There was something about Nancy's house; something you could smell besides Nancy and the house. Jason smelled it, even.

"I don't want to stay here," he said. "I want to go home."

"Go home, then," Caddy said.

"I don't want to go by myself," Jason said.

"We're going to have some fun," Nancy said.

"How?" Caddy said.

Nancy stood by the door. She was looking at us, only it was like she had emptied her eyes, like she had quit using them.

"What do you want to do?" she said.

"Tell us a story," Caddy said. "Can you tell a story?"

"Yes," Nancy said.

"Tell it," Caddy said. We looked at Nancy. "You don't know any stories."

"Yes," Nancy said. "Yes, I do."

She came and sat in a chair before the hearth. There was a little fire there. Nancy built it up, when it was already hot inside. She built a good blaze. She told a story. She talked like her eyes looked, like her eyes watching us and her voice talking to us did not belong to her. Like she was living somewhere else, waiting somewhere else. She was outside the cabin. Her voice was inside and the shape of her, the Nancy that could stoop under a barbed wire fence with a bundle of clothes balanced on her head as though without weight, like a balloon, was there. But that was all. "And so this here queen come walking up to the ditch, where that bad man was hiding. She was walking up to the ditch, and she say, 'If I can just get past this here ditch,' was what she say . . ."

"What ditch?" Caddy said. "A ditch like that one out there? Why did a queen want to go into a ditch?"

"To get to her house," Nancy said. She looked at us. "She had to cross the ditch to get into her house quick and bar the door."

"Why did she want to go home and bar the door?" Caddy said.

## 4

Nancy looked at us. She quit talking. She looked at us. Jason's legs stuck straight out of his pants where he sat on Nancy's lap. "I don't think that's a good story," he said. "I want to go home."

"Maybe we had better," Caddy said. She got up from the floor. "I bet they are looking for us right now." She went toward the door.

"No," Nancy said. "Don't open it." She got up quick and passed Caddy. She didn't touch the door, the wooden bar.

"Why not?" Caddy said.

"Come back to the lamp," Nancy said. "We'll have fun. You don't have to go."

"We ought to go," Caddy said. "Unless we have a lot of fun." She and Nancy came back to the fire, the lamp.

"I want to go home," Jason said. "I'm going to tell."

"I know another story," Nancy said. She stood close to the lamp. She looked at Caddy, like when your eyes look up at a stick balanced on your nose. She had to look down to see Caddy, but her eyes looked like that, like when you are balancing a stick.

"I won't listen to it," Jason said. "I'll bang on the floor."

"It's a good one," Nancy said. "It's better than the other one."

"What's it about?" Caddy said. Nancy was standing by the lamp. Her hand was on the lamp, against the light, long and brown.

"Your hand is on that hot globe," Caddy said. "Don't it feel hot to your hand?"

Nancy looked at her hand on the lamp chimney. She took her hand away, slow. She stood there, looking at Caddy, wringing her long hand as though it were tied to her wrist with a string.

"Let's do something else," Caddy said.

"I want to go home," Jason said.

"I got some popcorn," Nancy said. She looked at Caddy and then at Jason and then at me and then at Caddy again. "I got some popcorn."

"I don't like popcorn," Jason said. "I'd rather have candy."

Nancy looked at Jason. "You can hold the popper." She was still wringing her hand; it was long and limp and brown.

"All right," Jason said. "I'll stay a while if I can do that. Caddy can't hold it. I'll want to go home again if Caddy holds the popper."

Nancy built up the fire. "Look at Nancy putting her hands in the fire," Caddy said. "What's the matter with you, Nancy?"

"I got popcorn," Nancy said. "I got some." She took the popper from under the bed. It was broken. Jason began to cry.

"Now we can't have any popcorn," he said.

"We ought to go home, anyway," Caddy said. "Come on, Quentin."

"Wait," Nancy said; "wait. I can fix it. Don't you want to help me fix it?"

"I don't think I want any," Caddy said. "It's too late now."

"You help me, Jason," Nancy said. "Don't you want to help me?"

"No," Jason said. "I want to go home."

"Hush," Nancy said; "hush. Watch. Watch me. I can fix it so Jason can hold it and pop the corn." She got a piece of wire and fixed the popper.

"It won't hold good," Caddy said.

"Yes, it will," Nancy said. "Yawl watch. Yawl help me shell some corn."

The popcorn was under the bed too. We shelled it into the popper and Nancy helped Jason hold the popper over the fire.

"It's not popping," Jason said. "I want to go home."

"You wait," Nancy said. "It'll begin to pop. We'll have fun then." She was sitting close to the fire. The lamp was turned up so high it was beginning to smoke.

"Why don't you turn it down some?" I said.

"It's all right," Nancy said. "I'll clean it. Yawl wait. The popcorn will start in a minute."

"I don't believe it's going to start," Caddy said. "We ought to start home, anyway. They'll be worried."

"No," Nancy said. "It's going to pop. Dilsey will tell um yawl with me. I been working for yawl long time. They won't

mind if yawl at my house. You wait, now. It'll start popping any minute now."

Then Jason got some smoke in his eyes and he began to cry. He dropped the popper into the fire. Nancy got a wet rag and wiped Jason's face, but he didn't stop crying.

"Hush," she said. "Hush." But he didn't hush. Caddy took the popper out of the fire.

"It's burned up," she said. "You'll have to get some more popcorn, Nancy."

"Did you put all of it in?" Nancy said.

"Yes," Caddy said. Nancy looked at Caddy. Then she took the popper and opened it and poured the cinders into her apron and began to sort the grains, her hands long and brown, and we watching her.

"Haven't you got any more?" Caddy said.

"Yes," Nancy said; "yes. Look. This here ain't burnt. All we need to do is—"

"I want to go home," Jason said. "I'm going to tell."

"Hush," Caddy said. We all listened. Nancy's head was already turned toward the barred door, her eyes filled with red lamplight. "Somebody is coming," Caddy said.

Then Nancy began to make that sound again, not loud, sitting there above the fire, her long hands dangling between her knees; all of a sudden water began to come out on her face in big drops, running down her face, carrying in each one a little turning ball of firelight like a spark until it dropped off her chin. "She's not crying," I said.

"I ain't crying," Nancy said. Her eyes were closed. "I ain't crying. Who is it?"

"I don't know," Caddy said. She went to the door and looked out. "We've got to go now," she said. "Here comes father."

"I'm going to tell," Jason said. "Yawl made me come."

The water still ran down Nancy's face. She turned in her chair. "Listen. Tell him. Tell him we going to have fun. Tell him I take good care of yawl until in the morning. Tell him to let me come home with yawl and sleep on the floor. Tell him I won't need no pallet. We'll have fun. You member last time how we had so much fun?"

"I didn't have fun," Jason said. "You hurt me. You put smoke in my eyes. I'm going to tell."



5

Father came in. He looked at us. Nancy did not get up.

"Tell him," she said.

"Caddy made us come down here," Jason said. "I didn't want to."

Father came to the fire. Nancy looked up at him. "Can't you go to Aunt Rachel's and stay?" he said. Nancy looked up at father, her hands between her knees. "He's not here," father said. "I would have seen him. There's not a soul in sight."

"He in the ditch," Nancy said. "He waiting in the ditch yonder."

"Nonsense," father said. He looked at Nancy. "Do you know he's there?"

"I got the sign," Nancy said.

"What sign?"

"I got it. It was on the table when I come in. It was a hog-bone, with blood meat still on it, laying by the lamp. He's out there. When yawl walk out that door, I gone."

"Gone where, Nancy?" Caddy said.

"I'm not a tattletale," Jason said.

"Nonsense," father said.

"He out there," Nancy said. "He looking through that window this minute, waiting for yawl to go. Then I gone."

"Nonsense," father said. "Lock up your house and we'll take you on to Aunt Rachel's."

"'Twon't do no good," Nancy said. She didn't look at father now, but he looked down at her, at her long, limp, moving hands. "Putting it off won't do no good."

"Then what do you want to do?" father said.

"I don't know," Nancy said. "I can't do nothing. Just put it off. And that don't do no good. I reckon it belong to me. I reckon what I going to get ain't no more than mine."

"Get what?" Caddy said. "What's yours?"

"Nothing," father said. "You all must get to bed."

"Caddy made me come," Jason said.

"Go on to Aunt Rachel's," father said.

"It won't do no good," Nancy said. She sat before the fire, her elbows on her knees, her long hands between her knees. "When even your own kitchen wouldn't do no good. When even

if I was sleeping on the floor in the room with your chillen, and the next morning there I am, and blood——”

“Hush,” father said. “Lock the door and put out the lamp and go to bed.”

“I scared of the dark,” Nancy said. “I scared for it to happen in the dark.”

“You mean you’re going to sit right here with the lamp lighted?” father said. Then Nancy began to make the sound again, sitting before the fire, her long hands between her knees. “Ah, damnation,” father said. “Come along, chillen. It’s past bedtime.”

“When yawl go home, I gone,” Nancy said. She talked quieter now, and her face looked quiet, like her hands. “Anyway, I got my coffin money saved up with Mr. Lovelady.” Mr. Lovelady was a short, dirty man who collected the Negro insurance, coming around to the cabins or the kitchens every Saturday morning, to collect fifteen cents. He and his wife lived at the hotel. One morning his wife committed suicide. They had a child, a little girl. He and the child went away. After a week or two he came back alone. We would see him going along the lanes and the back streets on Saturday mornings.

“Nonsense,” father said. “You’ll be the first thing I’ll see in the kitchen to-morrow morning.”

“You’ll see what you’ll see, I reckon,” Nancy said. “But it will take the Lord to say what that will be.”

## 6

We left her sitting before the fire.

“Come and put the bar up,” father said. But she didn’t move. She didn’t look at us again, sitting quietly there between the lamp and the fire. From some distance down the lane we could look back and see her through the open door.

“What, Father?” Caddy said. “What’s going to happen?”

“Nothing,” father said. Jason was on father’s back, so Jason was the tallest of all of us. We went down into the ditch. I looked at it, quiet. I couldn’t see much where the moonlight and the shadows tangled.

“If Jesus is hid here, he can see us, can’t he?” Caddy said.

“He’s not there,” father said. “He went away a long time ago.”

"You made me come," Jason said, high; against the sky it looked like father had two heads, a little one and a big one. "I didn't want to."

We went up out of the ditch. We could still see Nancy's house and the open door, but we couldn't see Nancy now, sitting before the fire with the door open, because she was tired. "I just done got tired," she said. "I just a nigger. It ain't no fault of mine."

But we could hear her, because she began just after we came up out of the ditch, the sound that was not singing and not unsinging. "Who will do our washing now, Father?" I said.

"I'm not a nigger," Jason said, high and close above father's head.

"You're worse," Caddy said, "you are a tattletale. If something was to jump out, you'd be scairder than a nigger."

"I wouldn't," Jason said.

"You'd cry," Caddy said.

"Caddy," father said.

"I wouldn't!" Jason said.

"Scairy cat," Caddy said.

"Candace!" father said.



## TURNABOUT

### I

THE American—the older one—wore no pink Bedfords. His breeches were of plain whipcord, like the tunic. And the tunic had no long London-cut skirts, so that below the Sam Browne the tail of it stuck straight out like the tunic of a military policeman beneath his holster belt. And he wore simple puttees and the easy shoes of a man of middle age, instead of Savile Row boots, and the shoes and the puttees did not match in shade, and the ordnance belt did not match either of them, and the pilot's wings on his breast were just wings. But the ribbon beneath them was a good ribbon, and the insignia on his shoulders were the twin bars of a captain. He was not tall. His face was thin, a little aquiline; the eyes intelligent and a little tired. He was past twenty-five; looking at him, one thought, not Phi Beta Kappa exactly, but Skull and Bones perhaps, or possibly a Rhodes scholarship.

One of the men who faced him probably could not see him at all. He was being held on his feet by an American military policeman. He was quite drunk, and in contrast with the heavy-jawed policeman who held him erect on his long, slim, boneless legs, he looked like a masquerading girl. He was possibly eighteen, tall, with a pink-and-white face and blue eyes, and a mouth like a girl's mouth. He wore a pea-coat, buttoned awry and stained with recent mud, and upon his blond head, at that unmistakable and rakish swagger which no other people can ever approach or imitate, the cap of a Royal Naval Officer.

"What's this, corporal?" the American captain said. "What's the trouble? He's an Englishman. You'd better let their M.P.'s take care of him."

"I know he is," the policeman said. He spoke heavily, breathing heavily, in the voice of a man under physical strain; for all his girlish delicacy of limb, the English boy was heavier—or more helpless—than he looked. "Stand up!" the policeman said. "They're officers!"

The English boy made an effort then. He pulled himself together, focusing his eyes. He swayed, throwing his arms about

the policeman's neck, and with the other hand he saluted, his hand flicking, fingers curled a little, to his right ear, already swaying again and catching himself again. "Cheer-o, sir," he said. "Name's not Beatty, I hope."

"No," the captain said.

"Ah," the English boy said. "Hoped not. My mistake. No offence, what?"

"No offence," the captain said quietly. But he was looking at the policeman. The second American spoke. He was a lieutenant, also a pilot. But he was not twenty-five and he wore the pink breeches, the London boots, and his tunic might have been a British tunic save for the collar.

"It's one of those navy eggs," he said. "They pick them out of the gutters here all night long. You don't come to town often enough."

"Oh," the captain said. "I've heard about them. I remember now." He also remarked now that, though the street was a busy one—it was just outside a popular café—and there were many passers, soldier, civilian, women, yet none of them so much as paused, as though it were a familiar sight. He was looking at the policeman. "Can't you take him to his ship?"

"I thought of that before the captain did," the policeman said. "He says he can't go aboard his ship after dark because he puts the ship away at sundown."

"Puts it away?"

"Stand up, sailor!" the policeman said savagely, jerking at his lax burden. "Maybe the captain can make sense out of it. Damned if I can. He says they keep the boat under the wharf. Run it under the wharf at night, and that they can't get it out again until the tide goes out to-morrow."

"Under the wharf? A boat? What is this?" He was now speaking to the lieutenant. "Do they operate some kind of aquatic motor-cycles?"

"Something like that," the lieutenant said. "You've seen them—the boats. Launches, camouflaged and all. Dashing up and down the harbour. You've seen them. They do that all day and sleep in the gutters here all night."

"Oh," the captain said. "I thought those boats were ship commanders' launches. You mean to tell me they use officers just to——"

"I don't know," the lieutenant said. "Maybe they use them

to fetch hot water from one ship to another. Or buns. Or maybe to go back and forth fast when they forget napkins or something."

"Nonsense," the captain said. He looked at the English boy again.

"That's what they do," the lieutenant said. "Town's lousy with them all night long. Gutters full, and their M.P.'s carting them away in batches, like nursemaids in a park. Maybe the French give them the launches to get them out of the gutters during the day."

"Oh," the captain said, "I see." But it was clear that he didn't see, wasn't listening, didn't believe what he did hear. He looked at the English boy. "Well, you can't leave him here in that shape," he said.

Again the English boy tried to pull himself together. "Quite all right, 'sure you," he said glassily, his voice pleasant, cheerful almost, quite courteous. "Used to it. Confounded rough *pave*, though. Should force French do something about it. Visiting lads jolly well deserve decent field to play on, what?"

"And he was jolly well using all of it too," the policeman said savagely. "He must think he's a one-man team, maybe."

At that moment a fifth man came up. He was a British military policeman. "Nah then," he said. "What's this? What's this?" Then he saw the Americans' shoulder bars. He saluted. At the sound of his voice the English boy turned, swaying, peering.

"Oh, hullo, Albert," he said.

"Nah then, Mr. Hope," the British policeman said. He said to the American policeman, over his shoulder: "What is it this time?"

"Likely nothing," the American said. "The way you guys run a war. But I'm a stranger here. Here. Take him."

"What is this, corporal?" the captain said. "What was he doing?"

"He won't call it nothing," the American policeman said, jerking his head at the British policeman. "He'll just call it a thrush or a robin or something. I turn into this street about three blocks back a while ago, and I find it blocked with a line of trucks going up from the docks, and the drivers all hollering ahead what the hell the trouble is. So I come on, and I find it is about three blocks of them, blocking the cross streets too; and I come on to the head of it where the trouble is, and I find about a

dozen of the drivers out in front, holding a caucus or something in the middle of the street, and I come up and I say, 'What's going on here?' and they leave me through and I find this egg here laying——"

"Yer talking about one of His Majesty's officers, my man," the British policeman said.

"Watch yourself, corporal," the captain said. "And you found this officer——"

"He had done gone to bed in the middle of the street, with an empty basket for a pillow. Laying there with his hands under his head and his knees crossed, arguing with them about whether he ought to get up and move or not. He said that the trucks could turn back and go around by another street, but that he couldn't use any other street, because this street was his."

"His street?"

The English boy had listened, interested, pleasant. "Billet, you see," he said. "Must have order, even in war emergency. Billet by lot. This street mine; no poaching, eh? Next street Jamie Wutherspoon's. But trucks can go by that street because Jamie not using it yet. Not in bed yet. Insomnia. Knew so. Told them. Trucks go that way. See now?"

"Was that it, corporal?" the captain said.

"He told you. He wouldn't get up. He just laid there, arguing with them. He was telling one of them to go somewhere and bring back a copy of their articles of war——"

"King's Regulations; yes," the captain said.

"—and see if the book said whether he had the right of way, or the trucks. And then I got him up, and then the captain come along. And that's all. And with the captain's permission I'll now hand him over to His Majesty's wet nur——"

"That'll do, corporal," the captain said. "You can go. I'll see to this." The policeman saluted and went on. The British policeman was now supporting the English boy. "Can't you take him?" the captain said. "Where are their quarters?"

"I don't rightly know, sir, if they have quarters or not. We—I usually see them about the pubs until daylight. They don't seem to use quarters."

"You mean they really aren't off of ships?"

"Well, sir, they might be ships, in a manner of speaking. But a man would have to be a bit sleepier than him to sleep in one of them."



"I see," the captain said. He looked at the policeman. "What kind of boats are they?"

This time the policeman's voice was immediate, final and completely inflectionless. It was like a closed door. "I don't rightly know, sir."

"Oh," the captain said. "Quite. Well, he's in no shape to stay about pubs until daylight this time."

"Perhaps I can find him a bit of a pub with a back table, where he can sleep," the policeman said. But the captain was not listening. He was looking across the street, where the lights of another café fell across the pavement. The English boy yawned terrifically, like a child does, his mouth pink and frankly gaped as a child's.

The captain turned to the policeman:

"Would you mind stepping across there and asking for Captain Bogard's driver? I'll take care of Mr. Hope."

The policeman departed. The captain now supported the English boy, his hand beneath the other's arm. Again the boy yawned like a weary child. "Steady," the captain said. "The car will be here in a minute."

"Right," the English boy said through the yawn.

2

Once in the car, he went to sleep immediately with the peaceful suddenness of babies, sitting between the two Americans. But though the aerodrome was only thirty minutes away he was awake when they arrived, apparently quite fresh, and asking for whisky. When they entered the mess he appeared quite sober, only blinking a little in the lighted room, in his raked cap and his awry-buttoned pea-jacket and a soiled silk muffler, embroidered with a club insignia which Bogard recognized to have come from a famous preparatory school, twisted about his throat.

"Ah," he said, his voice fresh, clear now, not blurred, quite cheerful, quite loud, so that the others in the room turned and looked at him. "Jolly. Whisky, what?" He went straight as a bird dog to the bar in the corner, the lieutenant following. Bogard had turned and gone on to the other end of the room, where five men sat about a card table.

"What's he admiral of?" one said.

"Of the whole Scotch navy, when I found him," Bogard said.

Another looked up. "Oh, I thought I'd seen him in town." He looked at the guest. "Maybe it's because he was on his feet that I didn't recognize him when he came in. You usually see them lying down in the gutter."

"Oh," the first said. He, too, looked around. "Is he one of those guys?"

"Sure. You've seen them. Sitting on the curb, you know, with a couple of limey M.P.'s hauling at their arms."

"Yes. I've seen them," the other said. They all looked at the English boy. He stood at the bar, talking, his voice loud, cheerful. "They all look like him too," the speaker said. "About seventeen or eighteen. They run those little boats that are always dashing in and out."

"Is that what they do?" a third said. "You mean, there's a male marine auxiliary to the Waacs? Good Lord. I sure made a mistake when I enlisted. But this war never was advertised right."

"I don't know," Bogard said. "I guess they do more than just ride around."

But they were not listening to him. They were looking at the guest. "They run by clock," the first said. "You can see the condition of one of them after sunset and almost tell what time it is. But what I don't see is, how a man that's in that shape at one o'clock every morning can even see a battleship the next day."

"Maybe when they have a message to send out to a ship," another said, "they just make duplicates and line the launches up and point them toward the ship and give each one a duplicate of the message and let them go. And the ones that miss the ship just cruise around the harbour until they hit a dock somewhere."

"It must be more than that," Bogard said.

He was about to say something else, but at that moment the guest turned from the bar and approached, carrying a glass. He walked steadily enough, but his colour was high and his eyes were bright, and he was talking, loud, cheerful, as he came up.

"I say. Won't you chaps join——" He ceased. He seemed to remark something; he was looking at their breasts. "Oh, I say. You fly. All of you. Oh, good gad! Find it jolly, eh?"

"Yes," somebody said. "Jolly."

"But dangerous, what?"

"A little faster than tennis," another said. The guest looked at him, bright, affable, intent.

Another said quickly, "Bogard says you command a vessel."

"Hardly a vessel. Thanks, though. And not command. Ronnie does that. Ranks me a bit. Age."

"Ronnie?"

"Yes. Nice. Good egg. Old, though. Stickler."

"Stickler?"

"Frightful. You'd not believe it. Whenever we sight smoke and I have the glass, he sheers away. Keeps the ship hull down all the while. No beaver then. Had me two down a fortnight yesterday."

The Americans glanced at one another. "No beaver?"

"We play it. With basket masts, you see. See a basket mast. Beaver! One up. The Ergenstrasse doesn't count any more, though."

The men about the table looked at one another. Bogard spoke. "I see. When you or Ronnie see a ship with basket masts, you get a beaver on the other. I see. What is the Ergenstrasse?"

"She's German. Interned. Tramp steamer. Foremast rigged so it looks something like a basket mast. Booms, cables, I dare say. I didn't think it looked very much like a basket mast, myself. But Ronnie said yes. Called it one day. Then one day they shifted her across the basin and I called her on Ronnie. So we decided to not count her any more. See now, eh?"

"Oh," the one who had made the tennis remark said, "I see. You and Ronnie run about in the launch, playing beaver. H'm'm. That's nice. Did you ever pl——"

"Jerry," Bogard said. The guest had not moved. He looked down at the speaker, still smiling, his eyes quite wide.

The speaker still looked at the guest. "Has yours and Ronnie's boat got a yellow stern?"

"A yellow stern?" the English boy said. He had quit smiling, but his face was still pleasant.

"I thought that maybe when the boats had two captains, they might paint the sterns yellow or something."

"Oh," the guest said. "Burt and Reeves aren't officers."

"Burt and Reeves," the other said, in a musing tone. "So they go, too. Do they play beaver too?"

"Jerry," Bogard said. The other looked at him. Bogard jerked his head a little. "Come over here." The other rose. They went aside. "Lay off of him," Bogard said. "I mean it, now. He's just a kid. When you were that age, how much sense did you have? Just about enough to get to chapel on time."

"My country hadn't been at war going on four years, though," Jerry said. "Here we are, spending our money and getting shot at by the clock, and it's not even our fight, and these limeys that would have been goose-stepping twelve months now if it hadn't been——"

"Shut it," Bogard said. "You sound like a Liberty Loan."

"—taking it like it was a fair or something. 'Jolly.'" His voice was now falsetto, lilting. "'But dangerous, what?'"

"Sh-h-hh," Bogard said.

"I'd like to catch him and his Ronnie out in the harbour, just once. Any harbour. London's. I wouldn't want anything but a Jenny, either. Jenny? Hell, I'd take a bicycle and a pair of water wings! I'll show him some war."

"Well, you lay off him now. He'll be gone soon."

"What are you going to do with him?"

"I'm going to take him along this morning. Let him have Harper's place out front. He says he can handle a Lewis. Says they have one on the boat. Something he was telling me—about how he once shot out a channel-marker light at seven hundred yards."

"Well, that's your business. Maybe he can beat you."

"Beat me?"

"Playing beaver. And then you can take on Ronnie."

"I'll show him some war, anyway," Bogard said. He looked at the guest. "His people have been in it three years now, and he seems to take it like a sophomore in town for the big game." He looked at Jerry again. "But you lay off him now."

As they approached the table, the guest's voice was loud and cheerful: ". . . if he got the glasses first, he would go in close and look, but when I got them first, he'd sheer off where I couldn't see anything but the smoke. Frightful stickler. Frightful. But Ergenstrasse not counting any more. And if you make a mistake and call her, you lose two beaver from your score. If Ronnie were only to forget and call her we'd be even."

## 3

At two o'clock the English boy was still talking, his voice bright, innocent and cheerful. He was telling them how Switzerland had been spoiled by 1914, and instead of the vacation which his father had promised him for his sixteenth birthday, when that birthday came he and his tutor had had to do with Wales. But that he and the tutor had got pretty high and that he dared to say—with all due respect to any present who might have had the advantage of Switzerland, of course—that one could see probably as far from Wales as from Switzerland. "Perspire as much and breathe as hard, anyway," he added. And about him the Americans sat, a little hard-bitten, a little sober, somewhat older, listening to him with a kind of cold astonishment. They had been getting up for some time now and going out and returning in flying clothes, carrying helmets and goggles. An orderly entered with a tray of coffee cups, and the guest realized that for some time now he had been hearing engines in the darkness outside.

At last Bogard rose. "Come along," he said. "We'll get your togs." When they emerged from the mess, the sound of the engines was quite loud—an idling thunder. In alignment along the invisible tarmac was a vague rank of short banks of flickering blue-green fire suspended apparently in mid-air. They crossed the aerodrome to Bogard's quarters, where the lieutenant, McGinnis, sat on a cot fastening his flying boots. Bogard reached down a Sidcott suit and threw it across the cot. "Put this on," he said.

"Will I need all this?" the guest said. "Shall we be gone that long?"

"Probably," Bogard said. "Better use it. Cold upstairs."

The guest picked up the suit. "I say," he said. "I say, Ronnie and I have a do ourselves, to-mor—to-day. Do you think Ronnie won't mind if I am a bit late? Might not wait for me."

"We'll be back before teatime," McGinnis said. He seemed quite busy with his boot. "Promise you." The English boy looked at him.

"What time should you be back?" Bogard said.

"Oh, well," the English boy said, "I dare say it will be all right. They let Ronnie say when to go, anyway. He'll wait for me if I should be a bit late."

"He'll wait," Bogard said. "Get your suit on."

"Right," the other said. They helped him into the suit. "Never been up before," he said, chattily, pleasantly. "Dare say you can see farther than from mountains, eh?"

"See more, anyway," McGinnis said. "You'll like it."

"Oh, rather. If Ronnie only waits for me. Lark. But dangerous, isn't it?"

"Go on," McGinnis said. "You're kidding me."

"Shut your trap, Mac," Bogard said. "Come along. Want some more coffee?" He looked at the guest, but McGinnis answered:

"No. Got something better than coffee. Coffee makes such a confounded stain on the wings."

"On the wings?" the English boy said. "Why coffee on the wings?"

"Stow it, I said, Mac," Bogard said. "Come along."

They recrossed the aerodrome, approaching the muttering banks of flame. When they drew near, the guest began to discern the shape, the outlines, of the Handley-Page. It looked like a Pullman coach run upslanted aground into the skeleton of the first floor of an incomplete skyscraper. The guest looked at it quietly.

"It's larger than a cruiser," he said in his bright, interested voice. "I say, you know. This doesn't fly in one lump. You can't pull my leg. Seen them before. It comes in two parts: Captain Bogard and me in one; Mac and 'nother chap in other. What?"

"No," McGinnis said. Bogard had vanished. "It all goes up in one lump. Big lark, eh? Buzzard, what?"

"Buzzard?" the guest murmured. "Oh, I say. A cruiser. Flying. I say, now."

"And listen," McGinnis said. His hand came forth; something cold fumbled against the hand of the English boy—a bottle. "When you feel yourself getting sick, see? Take a pull at it."

"Oh, shall I get sick?"

"Sure. We all do. Part of flying. This will stop it. But if it doesn't. See?"

"What? Quite. What?"

"Not overside. Don't spew it overside."

"Not overside?"

"It'll blow back in Bogy's and my face. Can't see. Bingo. Finished. See?"

"Oh, quite. What shall I do with it?" Their voices were quiet, brief, grave as conspirators.

"Just duck your head and let her go."

"Oh, quite."

Bogard returned. "Show him how to get into the front pit, will you?" he said. McGinnis led the way through the trap. Forward, rising to the slant of the fuselage, the passage narrowed; a man would need to crawl.

"Crawl in there and keep going," McGinnis said.

"It looks like a dog kennel," the guest said.

"Doesn't it, though?" McGinnis agreed cheerfully. "Cut along with you." Stooping, he could hear the other scuttling forward. "You'll find a Lewis gun up there, like as not," he said into the tunnel.

The voice of the guest came back: "Found it."

"The gunnery sergeant will be along in a minute and show you if it is loaded."

"It's loaded," the guest said; almost on the heels of his words the gun fired, a brief staccato burst. There were shouts, the loudest from the ground beneath the nose of the aeroplane. "It's quite all right," the English boy's voice said. "I pointed it west before I let it off. Nothing back there but Marine office and your brigade headquarters. Ronnie and I always do this before we go anywhere. Sorry if I was too soon. Oh, by the way," he added, "my name's Claude. Don't think I mentioned it."

On the ground, Bogard and two other officers stood. They had come up running. "Fired it west," one said. "How in hell does he know which way is west?"

"He's a sailor," the other said. "You forgot that."

"He seems to be a machine gunner too," Bogard said.

"Let's hope he doesn't forget that," the first said.

4

Nevertheless, Bogard kept an eye on the silhouetted head rising from the round gunpit in the nose ten feet ahead of him. "He did work that gun, though," he said to McGinnis beside him. "He even put the drum on himself, didn't he?"

"Yes," McGinnis said. "If he just doesn't forget and think that that gun is him and his tutor looking around from a Welsh alp."

"Maybe I should not have brought him," Bogard said.

McGinnis didn't answer. Bogard jockeyed the wheel a little. Ahead, in the gunner's pit, the guest's head moved this way and that continuously, looking. "We'll get there and unload and haul air for home," Bogard said. "Maybe in the dark—Confound it, it would be a shame for his country to be in this mess for four years and him not even to see a gun pointed in his direction."

"He'll see one to-night if he don't keep his head in," McGinnis said.

But the boy did not do that. Not even when they had reached the objective and McGinnis had crawled down to the bomb toggles. And even when the searchlights found them and Bogard signalled to the other machines and dived, the two engines snarling full speed into and through the bursting shells, he could see the boy's face in the searchlight's glare, leaned far over, coming sharply out as a spotlighted face on a stage, with an expression upon it of child-like interest and delight. "But he's firing that Lewis," Bogard thought. "Straight too"; nosing the machine farther down, watching the pinpoint swing into the sights, his right hand lifted, waiting to drop into McGinnis' sight. He dropped his hand; above the noise of the engines he seemed to hear the click and whistle of the released bombs as the machine, freed of the weight, shot zooming in a long upward bounce that carried it for an instant out of the light. Then he was pretty busy for a time, coming into and through the shells again, shooting athwart another beam that caught and held long enough for him to see the English boy leaning far over the side, looking back and down past the right wing, the undercarriage. "Maybe he's read about it somewhere," Bogard thought, turning, looking back to pick up the rest of the flight.

Then it was all over, the darkness cool and empty and peaceful and almost quiet, with only the steady sound of the engines. McGinnis climbed back into the office, and standing up in his seat, he fired the coloured pistol this time and stood for a moment longer, looking backward toward where the searchlights still probed and sabered. He sat down again.

"O.K.," he said. "I counted all four of them. Let's haul air." Then he looked forward. "What's become of the King's Own? You didn't hang him onto a bomb release, did you?" Bogard looked. The forward pit was empty. It was in dim silhouette again now, against the stars, but there was nothing there now



save the gun. "No," McGinnis said: "there he is. See? Leaning overboard. Dammit, I told him not to spew it! There he comes back." The guest's head came into view again. But again it sank out of sight.

"He's coming back," Bogard said. "Stop him. Tell him we're going to have every squadron in the Hun Channel group on top of us in thirty minutes."

McGinnis swung himself down and stooped at the entrance to the passage. "Get back!" he shouted. The other was almost out; they squatted so, face to face like two dogs, shouting at one another above the noise of the still-unthrottled engines on either side of the fabric walls. The English boy's voice was thin and high.

"Bomb!" he shrieked.

"Yes," McGinnis shouted, "they were bombs! We gave them hell! Get back, I tell you! Have every Hun in France on us in ten minutes! Get back to your gun!"

Again the boy's voice came, high, faint above the noise: "Bomb! All right?"

"Yes! Yes! All right. Back to your gun, damn you!"

McGinnis climbed back into the office. "He went back. Want me to take her awhile?"

"All right," Bogard said. He passed McGinnis the wheel. "Ease her back some. I'd just as soon it was daylight when they come down on us."

"Right," McGinnis said. He moved the wheel suddenly. "What's the matter with that right wing?" he said. "Watch it. . . . See? I'm flying on the right aileron and a little rudder. Feel it."

Bogard took the wheel a moment. "I didn't notice that. Wire somewhere, I guess. I didn't think any of those shells were that close. Watch her, though."

"Right," McGinnis said. "And so you are going with him on his boat to-morrow—to-day."

"Yes. I promised him. Confound it, you can't hurt a kid, you know."

"Why don't you take Collier along, with his mandolin? Then you could sail around and sing."

"I promised him," Bogard said. "Get that wing up a little."

"Right," McGinnis said.

Thirty minutes later it was beginning to be dawn; the sky was

grey. Presently McGinnis said: "Well, here they come. Look at them! They look like mosquitoes in September. I hope he don't get worked up now and think he's playing beaver. If he does he'll just be one down to Ronnie, provided the devil has a beard. . . . Want the wheel?"

## 5

At eight o'clock the beach, the Channel, was beneath them. Throttled back, the machine drifted down as Bogard ruddered it gently into the Channel wind. His face was strained, a little tired.

McGinnis looked tired, too, and he needed a shave.

"What do you guess he is looking at now?" he said. For again the English boy was leaning over the right side of the cockpit, looking backward and downward past the right wing.

"I don't know," Bogard said. "Maybe bullet holes." He blasted the port engine. "Must have the riggers——"

"He could see some closer than that," McGinnis said. "I'll swear I saw tracer going into his back at one time. Or maybe it's the ocean he's looking at. But he must have seen that when he came over from England." Then Bogard levelled off; the nose rose sharply, the sand, the curling side edge fled alongside. Yet still the English boy hung far overside, looking backward and downward at something beneath the right wing, his face rapt, with utter and childlike interest. Until the machine was completely stopped he continued to do so. Then he ducked down, and in the abrupt silence of the engines they could hear him crawling in the passage. He emerged just as the two pilots climbed stiffly down from the office, his face bright, eager; his voice high, excited.

"Oh, I say! Oh, good gad! What a chap. What a judge of distance! If Ronnie could only have seen! Oh, good gad! Or maybe they aren't like ours—don't load themselves as soon as the air strikes them."

The Americans looked at him. "What don't what?" McGinnis said. "The bomb. It was magnificent; I say, I shan't forget it. Oh, I say, you know! It was splendid!"

After a while McGinnis said, "The bomb?" in a fainting voice. Then the two pilots glared at each other; they said in unison: "That right wing!" Then as one they clawed down through the

trap and, with the guest at their heels, they ran around the machine and looked beneath the right wing. The bomb, suspended by its tail, hung straight down like a plumb bob beside the right wheel, its tip just touching the sand. And parallel with the wheel track was the long delicate line in the sand where its ultimate tip had dragged. Behind them the English boy's voice was high, clear, child-like:

"Frightened, myself. Tried to tell you. But realized you knew your business better than I. Skill. Marvellous. Oh, I say, I shan't forget it."

## 6

A marine with a bayoneted rifle passed Bogard onto the wharf and directed him to the boat. The wharf was empty, and he didn't even see the boat until he approached the edge of the wharf and looked directly down into it and upon the backs of two stooping men in greasy dungarees, who rose and glanced briefly at him and stooped again.

It was about thirty feet long and about three feet wide. It was painted with grey-green camouflage. It was quarter-decked forward, with two blunt, raked exhaust stacks. "Good Lord," Bogard thought, "if all that deck is engine——" Just aft the deck was the control seat; he saw a big wheel, an instrument panel. Rising to a height of about a foot above the free-board, and running from the stern forward to where the deck began, and continuing on across the after edge of the deck and thence back down the other gunwale to the stern, was a solid screen, also camouflaged, which inclosed the boat save for the width of the stern, which was open. Facing the steersman's seat like an eye was a hole in the screen about eight inches in diameter. And looking down into the long, narrow, still, vicious shape, he saw a machine gun swivelled at the stern, and he looked at the low screen—including which the whole vessel did not sit much more than a yard above water level—with its single empty forward-staring eye, and he thought quietly: "It's steel. It's made of steel." And his face was quite sober, quite thoughtful, and he drew his trench coat about him and buttoned it, as though he were getting cold.

He heard steps behind him and turned. But it was only an orderly from the aerodrome, accompanied by the marine with

the rifle. The orderly was carrying a largish bundle wrapped in paper.

"From Lieutenant McGinnis to the captain," the orderly said.

Bogard took the bundle. The orderly and the marine retreated. He opened the bundle. It contained some objects and a scrawled note. The objects were a new yellow silk sofa cushion and a Japanese parasol, obviously borrowed, and a comb and a roll of toilet paper. The note said:

Couldn't find a camera anywhere and Collier wouldn't let me have his mandolin. But maybe Ronnie can play on the comb.

MAC.

Bogard looked at the objects. But his face was still quite thoughtful, quite grave. He rewrapped the things and carried the bundle on up the wharf and dropped it quietly into the water.

As he returned toward the invisible boat he saw two men approaching. He recognized the boy at once—tall, slender, already talking, voluble, his head bent a little toward his shorter companion, who plodded along beside him, hands in pockets, smoking a pipe. The boy still wore the pea-coat beneath a flapping oilskin, but in place of the rakish and casual cap he now wore an infantryman's soiled Balaclava helmet, with, floating behind him as though upon the sound of his voice, a curtain-like piece of cloth almost as long as a burnous.

"Hullo, there!" he cried, still a hundred yards away.

But it was the second man that Bogard was watching, thinking to himself that he had never in his life seen a more curious figure. There was something stolid about the very shape of his hunched shoulders, his slightly down-looking face. He was a head shorter than the other. His face was ruddy, too, but its mould was of a profound gravity that was almost dour. It was the face of a man of twenty who has been for a year trying, even while asleep, to look twenty-one. He wore a high-necked sweater and dungaree slacks; above this a leather jacket; and above this a soiled naval officer's warmer that reached almost to his heels and which had one shoulder strap missing and not one remaining button at all. On his head was a plaid fore-and-aft deerstalker's cap, tied on by a narrow scarf brought across and down, hiding his ears, and then wrapped once about his throat and knotted with a hangman's noose beneath his left ear. It was unbelievably soiled, and with his hands elbow-deep in his pockets and his hunched shoul-

ders and his bent head, he looked like someone's grandmother hung, say, for a witch. Clamped upside down between his teeth was a short brier pipe.

"Here he is!" the boy cried. "This is Ronnie. Captain Bogard."

"How are you?" Bogard said. He extended his hand. The other said no word, but his hand came forth, limp. It was quite cold, but it was hard, calloused. But he said no word; he just glanced briefly at Bogard and then away. But in that instant Bogard caught something in the look, something strange—a flicker; a kind of covert and curious respect, something like a boy of fifteen looking at a circus trapezist.

But he said no word. He ducked on; Bogard watched him drop from sight over the wharf edge as though he had jumped feet first into the sea. He remarked now that the engines in the invisible boat were running.

"We might get aboard too," the boy said. He started toward the boat, then he stopped. He touched Bogard's arm. "Yonder!" he hissed. "See?" His voice was thin with excitement.

"What?" Bogard also whispered; automatically he looked backward and upward, after old habit. The other was gripping his arm and pointing across the harbour.

"There! Over there. The Ergenstrasse. They have shifted her again." Across the harbour lay an ancient, rusting, sway-backed hulk. It was small and nondescript, and, remembering. Bogard saw that the foremast was a strange mess of cables and booms, resembling—allowing for a great deal of licence or looseness of imagery—a basket mast. Beside him the boy was almost chortling. "Do you think that Ronnie noticed?" he hissed. "Do you?"

"I don't know," Bogard said.

"Oh, good gad! If he should glance up and call her before he notices, we'll be even. Oh, good gad! But come along." He went on; he was still chortling. "Careful," he said. "Frightful ladder."

He descended first, the two men in the boat rising and saluting. Ronnie had disappeared, save for his backside, which now filled a small hatch leading forward beneath the deck. Bogard descended gingerly.

"Good Lord," he said. "Do you have to climb up and down this every day?"

"Frightful, isn't it?" the other said, in his happy voice. "But you know yourself. Try to run a war with makeshifts, then wonder why it takes so long." The narrow hull slid and surged, even with Bogard's added weight. "Sits right on top, you see," the boy said. "Would float on a lawn, in a heavy dew. Goes right over them like a bit of paper."

"It does?" Bogard said.

"Oh, absolutely. That's why, you see." Bogard didn't see, but he was too busy letting himself gingerly down to a sitting posture. There were no thwarts; no seats save a long, thick, cylindrical ridge which ran along the bottom of the boat from the driver's seat to the stern. Ronnie had backed into sight. He now sat behind the wheel, bent over the instrument panel. But when he glanced back over his shoulder he did not speak. His face was merely interrogatory. Across his face there was now a long smudge of grease. The boy's face was empty, too, now.

"Right," he said. He looked forward, where one of the seamen had gone. "Ready forward?" he said.

"Aye, sir," the seaman said.

The other seaman was at the stern line. "Ready aft?"

"Aye, sir."

"Cast off." The boat sheered away, purring, a boiling of water under the stern. The boy looked down at Bogard. "Silly business. Do it shipshape, though. Can't tell when silly four-striper——" His face changed again, immediate, solicitous. "I say. Will you be warm? I never thought to fetch——"

"I'll be all right," Bogard said. But the other was already taking off his oilskin. "No, no," Bogard said. "I won't take it."

"You'll tell me if you get cold?"

"Yes. Sure." He was looking down at the cylinder on which he sat. It was a half cylinder—that is, like the hot-water tank to some Gargantuan stove, sliced down the middle and bolted, open side down, to the floor plates. It was twenty feet long and more than two feet thick. Its top rose as high as the gunwales and between it and the hull on either side was just room enough for a man to place his feet to walk.

"That's Muriel," the boy said.

"Muriel?"

"Yes. The one before that was Agatha. After my aunt. The first one Ronnie and I had was Alice in Wonderland. Ronnie and I were the White Rabbit. Jolly, eh?"

"Oh, you and Ronnie have had three, have you?"

"Oh, yes," the boy said. He leaned down. "He didn't notice," he whispered. His face was again bright, gleeful. "When we come back," he said. "You watch."

"Oh," Bogard said. "The Ergenstrasse." He looked astern, and then he thought: "Good Lord! We must be going—traveling." He looked out now, broadside, and saw the harbour line fleeing past, and he thought to himself that the boat was well-nigh moving at the speed at which the Handley-Page flew, left the ground. They were beginning to bound now, even in the sheltered water, from one wave crest to the next with a distinct shock. His hand still rested on the cylinder on which he sat. He looked down at it again, following it from where it seemed to emerge beneath Ronnie's seat, to where it bevelled into the stern. "It's the air in her, I suppose," he said.

"The what?" the boy said.

"The air. Stored up in her. That makes the boat ride high."

"Oh, yes. I dare say. Very likely. I hadn't thought about it." He came forward, his burnous whipping in the wind, and sat down beside Bogard. Their heads were below the top of the screen.

Astern the harbour fled, diminishing, sinking into the sea. The boat had begun to lift now, swooping forward and down, shocking almost stationary for a moment, then lifting and swooping again; a gout of spray came aboard over the bows like a flung shovelful of shot. "I wish you'd take this coat," the boy said.

Bogard didn't answer. He looked around at the bright face. "We're outside, aren't we?" he said quietly.

"Yes. . . . Do take it, won't you?"

"Thanks, no. I'll be all right. We won't be long, anyway, I guess."

"No. We'll turn soon. It won't be so bad then."

"Yes. I'll be all right when we turn." Then they did turn. The motion became easier. That is, the boat didn't bang head-on, shuddering into the swells. They came up beneath now, and the boat fled with increased speed, with a long, sickening, yawing motion, first to one side and then the other. But it fled on, and Bogard looked astern with that same soberness with which he had first looked down into the boat. "We're going east now," he said.

"With just a spot of north," the boy said. "Makes her ride a bit better, what?"

"Yes," Bogard said. Astern there was nothing now save empty sea and the delicate needlelike cant of the machine gun against the boiling and slewing wake, and the two seamen crouching quietly in the stern. "Yes. It's easier." Then he said: "How far do we go?"

The boy leaned closer. He moved closer. His voice was happy, confidential, proud, though lowered a little: "It's Ronnie's show. He thought of it. Not that I wouldn't have, in time. Gratitude and all that. But he's the older, you see. Thinks fast. Courtesy, *noblesse oblige*—all that. Thought of it soon as I told him this morning. I said, 'Oh, I say. I've been there. I've seen it'; and he said, 'Not flying'; and I said, 'Strewth'; and he said, 'How far? No lying now'; and I said, 'Oh, far. Tremendous. Gone all night'; and he said, 'Flying all night. That must have been to Berlin'; and I said, 'I don't know. I dare say'; and he thought. I could see him thinking. Because he is the older, you see. More experience in courtesy, right thing. And he said, 'Berlin. No fun to that chap, dashing out and back with us.' And he thought and I waited, and I said, 'But we can't take him to Berlin. Too far. Don't know the way, either'; and he said—fast, like a shot—said, 'But there's Kiel'; and I knew——"

"What?" Bogard said. Without moving, his whole body sprang. "Kiel? In this?"

"Absolutely. Ronnie thought of it. Smart, even if he is a stickler. Said at oncē, 'Zeebrugge no show at all for that chap. Must do best we can for him. Berlin,' Ronnie said. 'My Gad! Berlin.'"

"Listen," Bogard said. He had turned now, facing the other, his face quite grave. "What is this boat for?"

"For?"

"What does it do?" Then, knowing beforehand the answer to his own question, he said, putting his hand on the cylinder: "What is this in here? A torpedo, isn't it?"

"I thought you knew," the boy said.

"No," Bogard said. "I didn't know." His voice seemed to reach him from a distance, dry, cricket-like: "How do you fire it?"

"Fire it?"

"How do you get it out of the boat? When that hatch was



open a while ago I could see the engines. They were right in front of the end of this tube."

"Oh," the boy said. "You pull a gadget there and the torpedo drops out astern. As soon as the screw touches the water it begins to turn, and then the torpedo is ready, loaded. Then all you have to do is turn the boat quickly and the torpedo goes on."

"You mean——" Bogard said. After a moment his voice obeyed him again. "You mean you aim the torpedo with the boat and release it and it starts moving, and you turn the boat out of the way and the torpedo passes through the same water that the boat just vacated?"

"Knew you'd catch on," the boy said. "Told Ronnie so. Airman. Tamer than yours, though. But can't be helped. Best we can do, just on water. But knew you'd catch on."

"Listen," Bogard said. His voice sounded to him quite calm. The boat fled on, yawing over the swells. He sat quite motionless. It seemed to him that he could hear himself talking to himself: "Go on. Ask him. Ask him what? Ask him how close to the ship do you have to be before you fire. . . . Listen," he said, in that calm voice. "Now, you tell Ronnie, you see. You just tell him—just say——" He could feel his voice rattling off on him again, so he stopped it. He sat quite motionless, waiting for it to come back; the boy leaning now, looking at his face. Again the boy's voice was solicitous:

"I say. You're not feeling well. These confounded shallow boats."

"It's not that," Bogard said. "I just——. Do your orders say Kiel?"

"Oh, no. They let Ronnie say. Just so we bring the boat back. This is for you. Gratitude. Ronnie's idea. Tame, after flying. But if you'd rather, eh?"

"Yes, some place closer. You see, I——"

"Quite. I see. No vacations in wartime. I'll tell Ronnie." He went forward. Bogard did not move. The boat fled in long, slewing swoops. Bogard looked quietly astern, at the scudding sea, the sky.

"My God!" he thought. "Can you beat it? Can you beat it?"

The boy came back; Bogard turned to him a face the colour of dirty paper. "All right now," the boy said. "Not Kiel. Nearer place, hunting probably just as good. Ronnie says he knows you

will understand." He was tugging at his pocket. He brought out a bottle. "Here. Haven't forgot last night. Do the same for you. Good for the stomach, eh?"

Bogard drank, gulping—a big one. He extended the bottle, but the boy refused. "Never touch it on duty," he said. "Not like you chaps. Tame here."

The boat fled on. The sun was already down the west. But Bogard had lost all count of time, of distance. Ahead he could see white seas through the round eye opposite Ronnie's face, and Ronnie's hand on the wheel and the granite-like jut of his profiled jaw and the dead upside-down pipe. The boat fled on.

Then the boy leaned and touched his shoulder. He half rose. The boy was pointing. The sun was reddish; against it, outside them and about two miles away, a vessel—a trawler, it looked like—at anchor swung a tall mast.

"Lightship!" the boy shouted. "Theirs." Ahead Bogard could see a low, flat mole—the entrance to a harbour. "Channel!" the boy shouted. He swept his arm in both directions. "Mines!" His voice swept back on the wind. "Place filthy with them. All sides. Beneath us too. Lark, eh?"

## 7

Against the mole a fair surf was beating. Running before the seas now, the boat seemed to leap from one roller to the next; in the intervals while the screw was in the air the engine seemed to be trying to tear itself out by the roots. But it did not slow; when it passed the end of the mole the boat seemed to be standing almost erect on its rudder, like a sailfish. The mole was a mile away. From the end of it little faint lights began to flicker like fireflies. The boy leaned. "Down," he said. "Machine guns. Might stop a stray."

"What do I do?" Bogard shouted. "What can I do?"

"Stout fellow! Give them hell, what? Knew you'd like it!"

Crouching, Bogard looked up at the boy, his face wild. "I can handle the machine gun!"

"No need," the boy shouted back. "Give them first innings. Sporting. Visitors, eh?" He was looking forward. "There she is. See?" They were in the harbour now, the basin opening before them. Anchored in the channel was a big freighter. Painted midships of the hull was a huge Argentine flag. "Must get back

to stations!" the boy shouted down to him. Then at that moment Ronnie spoke for the first time. The boat was hurtling along now in smoother water. Its speed did not slacken and Ronnie did not turn his head when he spoke. He just swung his jutting jaw and the clamped cold pipe a little, and said from the side of his mouth a single word:

"Beaver."

The boy, stooped over what he had called his gadget, jerked up, his expression astonished and outraged. Bogard also looked forward and saw Ronnie's arm pointing to starboard. It was a light cruiser at anchor a mile away. She had basket masts, and as he looked a gun flashed from her after turret. "Oh, damn!" the boy cried. "Oh, you putt! Oh, confound you, Ronnie! Now I'm three down!" But he had already stooped again over his gadget, his face bright and empty and alert again; not sober; just calm, waiting. Again Bogard looked forward and felt the boat pivot on its rudder and head directly for the freighter at terrific speed, Ronnie now with one hand on the wheel and the other lifted and extended at the height of his head.

But it seemed to Bogard that the hand would never drop. He crouched, not sitting, watching with a kind of quiet horror the painted flag increase like a moving picture of a locomotive taken from between the rails. Again the gun crashed from the cruiser behind them, and the freighter fired point-blank at them from its poop. Bogard heard neither shot.

"Man, man!" he shouted. "For God's sake!"

Ronnie's hand dropped. Again the boat spun on its rudder. Bogard saw the bow rise, pivoting; he expected the hull to slam broadside on into the ship. But it didn't. It shot off on a long tangent. He was waiting for it to make a wide sweep, heading seaward, putting the freighter astern, and he thought of the cruiser again. "Get a broadside, this time, once we clear the freighter," he thought. Then he remembered the freighter, the torpedo, and he looked back toward the freighter to watch the torpedo strike, and saw to his horror that the boat was now bearing down on the freighter again, in a skidding turn. Like a man in a dream, he watched himself rush down upon the ship and shoot past under her counter, still skidding, close enough to see the faces on her decks. "They missed and they are going to run down the torpedo and catch it and shoot it again," he thought idiotically.

So the boy had to touch his shoulder before he knew he was behind him. The boy's voice was quite calm: "Under Ronnie's seat there. A bit of a crank handle. If you'll just hand it to me——"

He found the crank. He passed it back; he was thinking dreamily: "Mac would say they had a telephone on board." But he didn't look at once to see what the boy was doing with it, for in that still and peaceful horror he was watching Ronnie, the cold pipe rigid in his jaw, hurling the boat at top speed round and round the freighter, so near that he could see the rivets in the plates. Then he looked aft, his face wild, importunate, and he saw what the boy was doing with the crank. He had fitted it into what was obviously a small windlass low on one flank of the tube near the head. He glanced up and saw Bogard's face. "Didn't go that time!" he shouted cheerfully.

"Go?" Bogard shouted. "It didn't—— 'The torpedo——"

The boy and one of the seamen were quite busy, stooping over the windlass and the tube. "No. Clumsy. Always happening. Should think clever chaps like engineers—— Happens, though. Draw her in and try her again."

"But the nose, the cap!" Bogard shouted. "It's still in the tube, isn't it? It's all right, isn't it?"

"Absolutely. But it's working now. Loaded. Screw's started turning. Get it back and drop it clear. If we should stop or slow up it would overtake us. Drive back into the tube. Bingo! What?"

Bogard was on his feet now, turned, braced to the terrific merry-go-round of the boat. High above them the freighter seemed to be spinning on her heel like a trick picture in the movies. "Let me have that winch!" he cried.

"Steady!" the boy said. "Mustn't draw her back too fast. Jam her into the head of the tube ourselves. Same bingo! Best let us. Every cobbler to his last, what?"

"Oh, quite," Bogard said. "Oh, absolutely." It was like someone else was using his mouth. He leaned, braced, his hands on the cold tube, beside the others. He was hot inside, but his outside was cold. He could feel all his flesh jerking with cold as he watched the blunt, grained hand of the seaman turning the windlass in short, easy, inch-long arcs, while at the head of the tube the boy bent, tapping the cylinder with a spanner, lightly, his head turned with listening delicate and deliberate as a watch-

maker. The boat rushed on in those furious, slewing turns. Bogard saw a long, drooping thread loop down from somebody's mouth, between his hands, and he found that the thread came from his own mouth.

He didn't hear the boy speak, nor notice when he stood up. He just felt the boat straighten out, flinging him to his knees beside the tube. The seaman had gone back to the stern and the boy stooped again over his gadget. Bogard knelt now, quite sick. He did not feel the boat when it swung again, nor hear the gun from the cruiser which had not dared to fire and the freighter which had not been able to fire, firing again. He did not feel anything at all when he saw the huge, painted flag directly ahead and increasing with locomotive speed, and Ronnie's lifted hand drop. But this time he knew that the torpedo was gone; in pivoting and spinning this time the whole boat seemed to leave the water; he saw the bow of the boat shoot skyward like the nose of a pursuit ship going into a wingover. Then his outraged stomach denied him. He saw neither the geyser nor heard the detonation as he sprawled over the tube. He felt only a hand grasp him by the slack of his coat, and the voice of one of the seamen: "Steady all, sir. I've got you."

## 8

A voice roused him, a hand. He was half sitting in the narrow starboard runway, half lying across the tube. He had been there for quite a while; quite a while ago he had felt someone spread a garment over him. But he had not raised his head. "I'm all right," he had said. "You keep it."

"Don't need it," the boy said. "Going home now."

"I'm sorry I——" Bogard said.

"Quite. Confounded shallow boats. Turn any stomach until you get used to them. Ronnie and I both, at first. Each time. You wouldn't believe it. Believe human stomach hold so much. Here." It was the bottle. "Good drink. Take enormous one. Good for stomach."

Bogard drank. Soon he did feel better, warmer. When the hand touched him later, he found that he had been asleep.

It was the boy again. The pea-coat was too small for him: shrunk, perhaps. Below the cuffs his long, slender, girl's wrists were blue with cold. Then Bogard realized what the garment

was that had been laid over him. But before Bogard could speak, the boy leaned down, whispering; his face was gleeful: "He didn't notice!"

"What?"

"Ergenstrasse! He didn't notice that they had shifted her. Gad, I'd be just one down, then." He watched Bogard's face with bright, eager eyes. "Beaver, you know. I say. Feeling better, eh?"

"Yes," Bogard said. "I am."

"He didn't notice at all. Oh, gad! Oh, Jove!"

Bogard rose and sat on the tube. The entrance to the harbour was just ahead; the boat had slowed a little. It was just dusk. He said quietly: "Does this often happen?" The boy looked at him. Bogard touched the tube. "This. Failing to go out."

"Oh, yes. Why they put the windlass on them. That was later. Made first boat; whole thing blew up one day. So put on windlass."

"But it happens sometimes, even now? I mean, sometimes they blow up, even with the windlass?"

"Well, can't say, of course. Boats go out. Not come back. Possible. Not ever know, of course. Not heard of one captured yet, though. Possible. Not to us, though. Not yet."

"Yes," Bogard said. "Yes." They entered the harbour, the boat moving still fast, but throttled now and smooth, across the dusk-filled basin. Again the boy leaned down, his voice gleeful.

"Not a word, now!" he hissed. "Steady all!" He stood up; he raised his voice: "I say, Ronnie." Ronnie did not turn his head, but Bogard could tell that he was listening. "That Argentine ship was amusing, eh? In there. How do you suppose it got past us here? Might have stopped here as well. French would buy the wheat." He paused, diabolical—Machiavelli with the face of a strayed angel. "I say. How long has it been since we had a strange ship in here? Been months, eh?" Again he leaned, hissing. "Watch, now!" But Bogard could not see Ronnie's head move at all. "He's looking, though!" the boy whispered, breathed. And Ronnie was looking, though his head had not moved at all. Then there came into view, in silhouette against the dusk-filled sky, the vague, basket-like shape of the interned vessel's foremast. At once Ronnie's arm rose, pointing; again he spoke without turning his head, out of the side of his mouth, past the cold, clamped pipe, a single word:

"Beaver."

The boy moved like a released spring, like a heeled dog freed. "Oh! damn you!" he cried. "Oh, you putt! It's the Ergenstrasse! Oh, confound you! I'm just one down now!" He had stepped in one stride completely over Bogard, and he now leaned down over Ronnie. "What?" The boat was slowing in toward the wharf, the engine idle. "Aren't I, Ronnie? Just one down now?"

The boat drifted in; the seaman had again crawled forward onto the deck. Ronnie spoke for the third and last time. "Right," he said.

## 9

"I want," Bogard said, "a case of Scotch. The best we've got. And fix it up good. It's to go to town. And I want a responsible man to deliver it." The responsible man came. "This is for a child," Bogard said, indicating the package. "You'll find him in the Street of the Twelve Hours, somewhere near the Café Twelve Hours. He'll be in the gutter. You'll know him. A child about six feet long. Any English M.P. will show him to you. If he is asleep, don't wake him. Just sit there and wait until he wakes up. Then give him this. Tell him it is from Captain Bogard."

## 10

About a month later a copy of the English Gazette which had strayed onto an American aerodrome carried the following item in the casualty lists:

MISSING: Torpedo Boat XOOI. Midshipmen R. Boyce Smith and L. C. W. Hope, R.N.R., Boatswain's Mate Burt and Able Seaman Reeves. Channel Fleet. Light Torpedo Division. Failed to return from coast patrol duty.

Shortly after that the American Air Service headquarters also issued a bulletin:

For extraordinary valour over and beyond the routine of duty. Captain H. S. Bogard, with his crew, composed of Second Lieutenant Darrel McGinnis and Aviation Gunners Watts and Harper, on a daylight raid and without scout protection, destroyed with bombs an ammunition depot several miles behind

the enemy's lines. From here, beset by enemy aircraft in superior numbers, these men proceeded with what bombs remained to the enemy's corps headquarters at Blank and partially demolished this château, and then returned safely without loss of a man.

And regarding which exploit, it might have added, had it failed and had Captain Bogard come out of it alive, he would have been immediately and thoroughly court-martialled.

Carrying his remaining two bombs, he had dived the Handley-Page at the château where the generals sat at lunch, until McGinnis, at the toggles below him, began to shout at him, before he ever signalled. He didn't signal until he could discern separately the slate tiles of the roof. Then his hand dropped and he zoomed, and he held the aeroplane so, in its wild snarl, his lips parted, his breath hissing, thinking: "God! God! If they were all there—all the generals, the admirals, the presidents and the kings—theirs, ours—all of them."



## SHINGLES FOR THE LORD

PAP got up a good hour before daylight and caught the mule and rid down to Killegrews' to borrow the froe and maul. He ought to been back with it in forty minutes. But the sun had rose and I had done milked and fed and was eating my breakfast when he got back, with the mule not only in a lather but right on the edge of the thumps too.

"Fox hunting," he said. "Fox hunting. A seventy-year-old man, with both feet and one knee, too, already in the grave, squatting all night on a hill and calling himself listening to a fox race that he couldn't even hear unless they had come right up onto the same log he was setting on and bayed into his ear trumpet. Give me my breakfast," he told maw. "Whitfield is standing there right this minute, straddle of that board tree with his watch in his hand."

And he was. We rid on past the church, and there was not only Solon Quick's school-bus truck but Reverend Whitfield's old mare too. We tied the mule to a sapling and hung our dinner bucket on a limb, and with pap toting Killegrew's froe and maul and the wedges and me toting our axe, we went on to the board tree where Solon and Homer Bookwright, with their froes and mauls and axes and wedges, was setting on two upended cuts, and Whitfield was standing jest like pap said, in his boiled shirt and his black hat and pants and necktie, holding his watch in his hand. It was gold and in the morning sunlight it looked big as a full-growed squash.

"You're late," he said.

So pap told again about how Old Man Killegrew had been off fox hunting all night, and nobody at home to lend him the froe but Mrs. Killegrew and the cook. And naturally, the cook wasn't going to lend none of Killegrew's tools out, and Mrs. Killegrew was worser deaf than even Killegrew. If you was to run in and tell her the house was afire, she would jest keep on rocking and say she thought so, too, unless she began to holler back to the cook to turn the dogs loose before you could even open your mouth.

"You could have gone yesterday and borrowed the froe," Whitfield said. "You have known for a month now that you had

promised this one day out of a whole summer toward putting a roof on the house of God."

"We ain't but two hours late," pap said. "I reckon the Lord will forgive it. He ain't interested in time, nohow. He's interested in salvation."

Whitfield never even waited for pap to finish. It looked to me like he even got taller, thundering down at pap like a cloudburst. "He ain't interested in neither! Why should He be, when He owns them both? And why He should turn around for the poor, mizzling souls of men that can't even borrow tools in time to replace the shingles on His church, I don't know either. Maybe it's just because He made them. Maybe He just said to Himself: 'I made them; I don't know why. But since I did, I Godfrey, I'll roll My sleeves up and drag them into glory whether they will or no!'"

But that wasn't here nor there either now, and I reckon he knowed it, jest like he knowed there wasn't going to be nothing at all here as long as he stayed. So he put the watch back into his pocket and motioned Solon and Homer up, and we all taken off our hats except him while he stood there with his face raised into the sun and his eyes shut and his eyebrows looking like a big iron-grey caterpillar lying along the edge of a cliff. "Lord," he said, "make them good straight shingles to lay smooth, and let them split out easy; they're for You," and opened his eyes and looked at us again, mostly at pap, and went and untied his mare and clumb up slow and stiff, like old men do, and rid away.

Pap put down the froe and maul and laid the three wedges in a neat row on the ground and taken up the axe.

"Well, men," he said, "let's get started. We're already late."

"Me and Homer ain't," Solon said. "We was here." This time him and Homer didn't set on the cuts. They squatted on their heels. Then I seen that Homer was whittling on a stick. I hadn't noticed it before. "I make it two hours and a little over," Solon said. "More or less."

Pap was still about half stooped over, holding the axe. "It's nigher one," he said. "But call it two for the sake of the argument. What about it?"

"What argument?" Homer said.

"All right," pap said. "Two hours then. What about it?"

"Which is three man-hour units a hour, multiplied by two hours," Solon said. "Or a total of six work units." When the

WPA first come to Yoknapatawpha County and started to giving out jobs and grub and mattresses, Solon went in to Jefferson to get on it. He would drive his school-bus truck the twenty-two miles in to town every morning and come back that night. He done that for almost a week before he found out he would not only have to sign his farm off into somebody else's name, he couldn't even own and run the school bus that he had built himself. So he come back that night and never went back no more, and since then hadn't nobody better mention WPA to him unless they aimed to fight, too, though every now and then he would turn up with something all figured down into work units like he done now. "Six units short."

"Four of which you and Homer could have already worked out while you was setting here waiting on me," pap said.

"Except that we didn't," Solon said. "We promised Whitfield two units of twelve three-unit hours toward getting some new shingles on the church roof. We been here ever since sunup, waiting for the third unit to show up, so we could start. You don't seem to kept up with these modern ideas about work that's been flooding and uplifting the country in the last few years."

"What modern ideas?" pap said. "I didn't know there was but one idea about work—until it is done, it ain't done, and when it is done, it is."

Homer made another long, steady whittle on the stick. His knife was sharp as a razor.

Solon taken out his snuffbox and filled the top and tilted the snuff into his lip and offered the box to Homer, and Homer shaken his head, and Solon put the top back on the box and put the box back into his pocket.

"So," pap said, "jest because I had to wait two hours for a old seventy-year man to get back from fox hunting that never had no more business setting out in the woods all night than he would 'a' had setting all night in a highway juke joint, we all three have got to come back here to-morrow to finish them two hours that you and Homer——"

"I ain't," Solon said. "I don't know about Homer. I promised Whitfield one day. I was here at sunup to start it. When the sun goes down, I will consider I have done finished it."

"I see," pap said. "I see. It's me that's got to come back. By myself. I got to break into a full morning to make up them two hours that you and Homer spent resting. I got to spend two

hours of the next day making up for the two hours of the day before that you and Homer never even worked."

"It's going to more than jest break into a morning," Solon said. "It's going to wreck it. There's six units left over. Six one-man-hour units. Maybe you can work twice as fast as me and Homer put together and finish them in four hours, but I don't believe you can work three times as fast and finish in two."

Pap was standing up now. He was breathing hard. We could hear him. "So," he said. "So." He swung the axe and druv the blade into one of the cuts and snatched it up onto its flat end, ready to split. "So I'm to be penalized a half a day of my own time, from my own work that's waiting for me at home right this minute, to do six hours more work than the work you fellers lacked two hours of even doing atall, purely and simply because I am jest a average hard-working farmer trying to do the best he can, instead of a durn free-owning millionaire named Quick or Bookwright."

They went to work then, splitting the cuts into bolts and riving the bolts into shingles for Tull and Snopes and the others that had promised for to-morrow to start nailing onto the church roof when they finished pulling the old shingles off. They set flat on the ground in a kind of circle, with their legs spraddled out on either side of the propped-up bolt, Solon and Homer working light and easy and steady as two clocks ticking, but pap making every lick of hisn like he was killing a moccasin. If he had jest swung the maul half us fast as he swung it hard, he would have rove as many shingles as Solon and Homer together, swinging the maul up over his head and holding it there for what looked like a whole minute sometimes and then swinging it down onto the blade of the froe, and not only a shingle flying off every lick but the froe going on into the ground clean up to the helve eye, and pap setting there wrenching at it slow and steady and hard, like he jest wished it would try to hang on a root or a rock and stay there.

"Here, here," Solon said. "If you don't watch out you won't have nothing to do neither during them six extra units to-morrow morning but rest."

Pap never even looked up. "Get out of the way," he said. And Solon done it. If he hadn't moved the water bucket, pap would have split it, too, right on top of the bolt, and this time

the whole shingle went whirling past Solon's shin jest like a scythe blade.

"What you ought to do is to hire somebody to work out them extra overtime units," Solon said.

"With what?" Pap said. "I ain't had no WPA experience in dickering over labour. Get out of the way."

But Solon had already moved this time. Pap would have had to change his whole position or else made this one curve. So this one missed Solon, too, and pap set there wrenching the froe, slow and hard and steady, back out of the ground.

"Maybe there's something else besides cash you might be able to trade with," Solon said. "You might use that dog."

That was when pap actually stopped. I didn't know it myself then either, but I found it out a good long time before Solon did. Pap set there with the maul up over his head and the blade of the froe set against the block for the next lick, looking up at Solon. "The dog?" he said.

It was a kind of mixed hound, with a little bird dog and some collie and maybe a considerable of almost anything else, but it would case through the woods without no more noise than a hant and pick up a squirrel's trail on the ground and bark jest once, unless it knowed you was where you could see it, and then tiptoe that trail out jest like a man and never make another sound until it treed, and only then when it knowed you hadn't kept in sight of it. It belonged to pap and Vernon Tull together. Will Varner give it to Tull as a puppy, and pap raised it for a half interest; me and him trained it and it slept in my bed with me until it got so big maw finally run it out of the house, and for the last six months Solon had been trying to buy it. Him and Tull had agreed on two dollars for Tull's half of it, but Solon and pap was still six dollars apart on ourn, because pap said it was worth ten dollars of anybody's money and if Tull wasn't going to collect his full half of that, he was going to collect it for him.

"So that's it," pap said. "Them things wasn't work units at all. They was dog units."

"Jest a suggestion," Solon said. "Jest a friendly offer to keep them runaway shingles from breaking up your private business for six hours to-morrow morning. You sell me your half of that trick overgrown fyce and I'll finish these shingles for you."

"Naturally including them six extra units of one dollars," pap said.

"No, no," Solon said. "I'll pay you the same two dollars for your half of that dog that me and Tull agreed on for his half of it. You meet me here to-morrow morning with the dog and you can go on back home or wherever them urgent private affairs are located, and forget about that church roof."

For about ten seconds more, pap set there with the maul up over his head, looking at Solon. Then for about three seconds he wasn't looking at Solon or at nothing else. Then he was looking at Solon again. It was jest exactly like after about two and nine-tenths seconds he found out he wasn't looking at Solon, so he looked back at him as quick as he could. "Hah," he said. Then he began to laugh. It was laughing all right, because his mouth was open and that's what it sounded like. But it never went no further back than his teeth and it never come nowhere near reaching as high up as his eyes. And he never said "Look out" this time neither. He jest shifted fast on his hips and swung the maul down, the froe done already druv through the bolt and into the ground while the shingle was still whirling off to slap Solon across the shin.

Then they went back at it again. Up to this time I could tell pap's licks from Solon's and Homer's, even with my back turned, not because they was louder or steadier, because Solon and Homer worked steady, too, and the froe never made no especial noise jest going into the ground, but because they was so infrequent; you would hear five or six of Solon's and Homer's little polite chipping licks before you would hear pap's froe go "chug!" and know that another shingle had went whirling off somewhere. But from now on pap's sounded jest as light and quick and polite as Solon's or Homer's either, and, if anything, even a little faster, with the shingles piling up steadier than I could stack them, almost; until now there was going to be more than a plenty of them for Tull and the others to shingle with tomorrow, right on up to noon, when we heard Armstid's farm bell, and Solon laid his froe and maul down and looked at his watch too. And I wasn't so far away neither, but by the time I caught up with pap he had untied the mule from the sapling and was already on it. And maybe Solon and Homer thought they had pap, and maybe for a minute I did, too, but I jest wish they could have seen his face then. He reached our dinner bucket down from the limb and handed it to me.

"Go on and eat," he said. "Don't wait for me. Him and his

work units. If he wants to know where I went, tell him I forgot something and went home to get it. Tell him I had to go back home to get two spoons for us to eat our dinner with. No, don't tell him that. If he hears I went somewhere to get something I needed to use, even if it's jest a tool to eat with, he will refuse to believe I jest went home, for the reason that I don't own anything there that even I would borrow." He hauled the mule around and heeled him in the flank. Then he pulled up again. "And when I come back, no matter what I say, don't pay no attention to it. No matter what happens, don't you say nothing. Don't open your mouth a-tall, you hear?"

Then he went on, and I went back to where Solon and Homer was setting on the running board of Solon's school-bus truck, eating, and sho enough Solon said jest exactly what pap said he was going to.

"I admire his optimism, but he's mistaken. If it's something he needs that he can't use his natural hands and feet for, he's going somewhere else than jest his own house."

We had jest went back to the shingles when pap rid up and got down and tied the mule back to the sapling and come and taken up the axe and snicked the blade into the next cut.

"Well, men," he said, "I been thinking about it. I still don't think it's right, but I still ain't thought of anything to do about it. But somebody's got to make up for them two hours nobody worked this morning, and since you fellers are two to one against me, it looks like it's going to be me that makes them up. But I got work waiting at home for me to-morrow. I got corn that's crying out loud for me right now. Or maybe that's jest a lie too. Maybe the whole thing is, I don't mind admitting here in private that I been out-figured, but I be dog if I'm going to set here by myself to-morrow morning admitting it in public. Anyway, I ain't. So I'm going to trade with you, Solon. You can have the dog."

Solon looked at pap. "I don't know as I want to trade now," he said.

"I see," pap said. The axe was still stuck in the cut. He began to pump it up and down to back it out.

"Wait," Solon said. "Put that durn axe down." But pap held the axe raised for the lick, looking at Solon and waiting. "You're swapping me half a dog for a half a day's work," Solon said.

"Your half of the dog for that half a day's work you still owe on these shingles."

"And the two dollars," pap said. "That you and Tull agreed on. I sell you half the dog for two dollars, and you come back here to-morrow and finish the shingles. You give me the two dollars now, and I'll meet you here in the morning with the dog, and you can show me the receipt from Tull for his half then."

"Me and Tull have already agreed," Solon said.

"All right," pap said. "Then you can pay Tull his two dollars and bring his receipt with you without no trouble."

"Tull will be at the church to-morrow morning, pulling off them old shingles," Solon said.

"All right," pap said. "Then it won't be no trouble at all for you to get a receipt from him. You can stop at the church when you pass. Tull ain't named Grier. He won't need to be off somewhere borrowing a crowbar."

So Solon taken out his purse and paid pap the two dollars and they went back to work. And now it looked like they really was trying to finish that afternoon, not jest Solon, but even Homer, that didn't seem to be concerned in it nohow, and pap, that had already swapped a half a dog to get rid of whatever work Solon claimed would be left over. I quit trying to stay up with them; I jest stacked shingles.

Then Solon laid his froe and maul down. "Well, men," he said, "I don't know what you fellers think, but I consider this a day."

"All right," pap said. "You are the one to decide when to quit, since whatever elbow units you consider are going to be shy to-morrow will be yourn."

"That's a fact," Solon said. "And since I am giving a day and a half to the church instead of jest a day, like I started out doing, I reckon I better get on home and tend to a little of my own work." He picked up his froe and maul and axe, and went to his truck and stood waiting for Homer to come and get in.

"I'll be here in the morning with the dog," pap said.

"Sholy," Solon said. It sounded like he had forgot about the dog, or that it wasn't no longer any importance. But he stood there again and looked hard and quiet at pap for about a second. "And a bill of sale from Tull for his half of it. As you say, it won't be no trouble a-tall to get that from him." Him and Homer got into the truck and he started the engine. You couldn't say jest



what it was. It was almost like Solon was hurrying himself, so pap wouldn't have to make any excuse or pretence toward doing or not doing anything. "I have always understood the fact that lightning don't have to hit twice is one of the reasons why they named it lightning. So getting lightning-struck is a mistake that might happen to any man. The mistake I seem to made is, I never realized in time that what I was looking at was a cloud. I'll see you in the morning."

"With the dog," pap said.

"Certainly," Solon said, again like it had slipped his mind completely. "With the dog."

Then him and Homer drove off. Then pap got up.

"What?" I said. "What? You swapped him your half of Tull's dog for that half a day's work to-morrow. Now what?"

"Yes," pap said. "Only before that I had already swapped Tull a half a day's work pulling off them old shingles to-morrow, for Tull's half of that dog. Only we ain't going to wait until to-morrow. We're going to pull them shingles off to-night, and without no more racket about it than is necessary. I don't aim to have nothing on my mind to-morrow, but watching Mr. Solon Work-Unit Quick trying to get a bill of sale for two dollars or ten dollars either on the other half of that dog. And we'll do it to-night. I don't want him jest to find out at sunup to-morrow that he is too late. I want him to find out then that even when he laid down to sleep he was already too late."

So we went back home and I fed and milked while pap went down to Killegrews' to carry the froe and maul back and to borrow a crowbar. But of all places in the world and doing what under the sun with it, Old Man Killegrew had went and lost his crowbar out of a boat into forty feet of water. And pap said how he come within a inch of going to Solon's and borrowing his crowbar out of pure poetic justice, only Solon might have smelled the rat jest from the idea of the crowbar. So pap went to Armstid's and borrowed hisn and come back and we et supper and cleaned and filled the lantern while maw still tried to find out what we was up to that couldn't wait till morning.

We left her still talking, even as far as the front gate, and come on back to the church, walking this time, with the rope and crowbar and a hammer for me, and the lantern still dark. Whitfield and Snopes was unloading a ladder from Snopes' wagon when we passed the church on the way home before dark, so all we

had to do was to set the ladder up against the church. Then pap clumb up onto the roof with the lantern and pulled off shingles until he could hang the lantern inside behind the decking, where it could shine out through the cracks in the planks, but you couldn't see it unless you was passing in the road, and by that time anybody would 'a' already heard us. Then I clumb up with the rope, and pap reached it through the decking and around a rafter and back and tied the ends around our waists, and we started. And we went at it. We had them old shingles jest raining down, me using the claw hammer and pap using the crowbar, working the bar under a whole patch of shingles at one time and then laying back on the bar like in one more lick or if the crowbar ever happened for one second to get a solid holt, he would tilt up that whole roof at one time like a hinged box lid.

That's exactly what he finally done. He laid back on the bar and this time it got a holt. It wasn't jest a patch of shingles, it was a whole section of decking, so that when he lunged back he snatched that whole section of roof from around the lantern like you would shuck a corn nubbin. The lantern was hanging on a nail. He never even moved the nail, he jest pulled the board off of it, so that it looked like for a whole minute I watched the lantern, and the crowbar, too, setting there in the empty air in a little mess of floating shingles, with the empty nail still sticking through the bail of the lantern, before the whole thing started down into the church. It hit the floor and bounced once. Then it hit the floor again, and this time the whole church jest blowed up into a pit of yellow jumping fire, with me and pap hanging over the edge of it on two ropes.

I don't know what become of the rope nor how we got out of it. I don't remember climbing down. Jest pap yelling behind me and pushing me about halfway down the ladder and then throwing me the rest of the way by a handful of my overalls, and then we was both on the ground, running for the water barrel. It set under the gutter spout at the side, and Armstid was there then; he had happened to go out to his lot about a hour back and seen the lantern on the church roof, and it stayed on his mind until finally he come up to see what was going on, and got there jest in time to stand yelling back and forth with pap across the water barrel. And I believe we still would have put it out. Pap turned and squatted against the barrel and got a holt of it over his shoulder and stood up with that barrel that was

almost full and run around the corner and up the steps of the church and hooked his toe on the top step and come down with the barrel busting on top of him and knocking him cold out as a wedge.

So we had to drag him back first, and maw was there then, and Mrs. Armstid about the same time, and me and Armstid run with the two fire buckets to the spring, and when we got back there was a plenty there, Whitfield, too, with more buckets, and we done what we could, but the spring was two hundred yards away and ten buckets emptied it and it taken five minutes to fill again, and so finally we all jest stood around where pap had come to again with a big cut on his head and watched it go. It was a old church, long dried out, and full of old coloured-picture charts that Whitfield had accumulated for more than fifty years, that the lantern had lit right in the middle of when it finally exploded. There was a special nail where he would keep a old long night-shirt he would wear to baptize in. I would use to watch it all the time during church and Sunday school, and me and the other boys would go past the church sometimes jest to peep in at it, because to a boy of ten it wasn't jest a cloth garment or even a iron armour; it was the old strong Archangel Michael his self, that had fit and strove and conquered sin for so long that it finally had the same contempt for the human beings that returned always to sin as hogs and dogs done that the old strong archangel his self must have had.

For a long time it never burned, even after everything else inside had. We could watch it, hanging there among the fire, not like it had knowed in its time too much water to burn easy, but like it had strove and fit with the devil and all the hosts of hell too long to burn in jest a fire that Res Grier started, trying to beat Solon Quick out of half a dog. But at last it went, too, not in a hurry still, but jest all at once, kind of roaring right on up and out against the stars and the far dark spaces. And then there wasn't nothing but jest pap, drenched and groggy-looking, on the ground, with the rest of us around him, and Whitfield like always in his boiled shirt and his black hat and pants, standing there with his hat on, too, like he had strove too long to save what hadn't ought to been created in the first place, from the damnation it didn't even want to escape, to bother to need to take his hat off in any presence. He looked around at us from under it; we was all there now, all that belonged to that church and used

it to be born and marry and die from—us and the Armstids and Tulls, and Bookwright and Quick and Snopes.

"I was wrong," Whitfield said. "I told you we would meet here to-morrow to roof a church. We'll meet here in the morning to raise one."

"Of course we got to have a church," pap said. "We're going to have one. And we're going to have it soon. But there's some of us done already given a day or so this week, at the cost of our own work. Which is right and just, and we're going to give more, and glad to. But I don't believe that the Lord——"

Whitfield let him finish. He never moved. He jest stood there until pap finally run down of his own accord and hushed and set there on the ground mostly not looking at maw, before Whitfield opened his mouth.

"Not you," Whitfield said. "Arsonist."

"Arsonist?" pap said.

"Yes," Whitfield said. "If there is any pursuit in which you can engage without carrying flood and fire and destruction and death behind you, do it. But not one hand shall you lay to this new house until you have proved to us that you are to be trusted again with the powers and capacities of a man." He looked about at us again. "Tull and Snopes and Armstid have already promised for to-morrow. I understand that Quick had another half day he intended——"

"I can give another day," Solon said.

"I can give the rest of the week," Homer said.

"I ain't rushed neither," Snopes said.

"That will be enough to start with, then," Whitfield said. "It's late now. Let us all go home."

He went first. He didn't look back once, at the church or at us. He went to the old mare and clumb up slow and stiff and powerful, and was gone, and we went too, scattering. But I looked back at it. It was jest a shell now, with a red and fading core, and I had hated it at times and feared it at others, and I should have been glad. But there was something that even that fire hadn't even touched. Maybe that's all it was—jest indestructibility, endurability—that old man that could plan to build it back while its walls was still fire-fierce and then calmly turn his back and go away because he knowed that the men that never had nothing to give toward the new one but their work would be there at sunup to-morrow, and the day after that, and the day

after that, too, as long as it was needed, to give that work to build it back again. So it hadn't gone a-tall; it didn't no more care for that little fire and flood than Whitfield's old baptizing gown had done. Then we was home. Maw had left so fast the lamp was still lit, and we could see pap now, still leaving a puddle where he stood, with a cut across the back of his head where the barrel had busted and the blood-streaked water soaking him to the waist.

"Get them wet clothes off," maw said.

"I don't know as I will or not," pap said. "I been publicly notified that I ain't fitten to associate with white folks, so I publicly notify them same white folks and Methodists, too, not to try to associate with me, or the devil can have the hindmost."

But maw hadn't even listened. When she come back with a pan of water and a towel and the liniment bottle, pap was already in his nightshirt.

"I don't want none of that neither," he said. "If my head wasn't worth busting, it ain't worth patching." But she never paid no mind to that neither. She washed his head off and dried it and put the bandage on and went out again, and pap went and got into bed.

"Hand me my snuff; then you get out of here and stay out too," he said.

But before I could do that maw come back. She had a glass of hot toddy, and she went to the bed and stood there with it, and pap turned his head and looked at it.

"What's that?" he said.

But maw never answered, and then he set up in bed and drawed a long, shuddering breath—we could hear it—and after a minute he put out his hand for the toddy and set there holding it and drawing his breath, and then he taken a sip of it.

"I Godfrey, if him and all of them put together think they can keep me from working on my own church like any other man, he better be a good man to try it." He taken another sip of the toddy. Then he taken a long one. "Arsonist," he said. "Work units. Dog units. And now arsonist. I Godfrey, what a day!"



## A JUSTICE

### I

UNTIL Grandfather died, we would go out to the farm every Saturday afternoon. We would leave home right after dinner in the surrey, I in front with Roskus, and Grandfather and Caddy and Jason in the back. Grandfather and Roskus would talk, with the horses going fast, because it was the best team in the county. They would carry the surrey fast along the levels and up some of the hills even. But this was in north Mississippi, and on some of the hills Roskus and I could smell Grandfather's cigar.

The farm was four miles away. There was a long, low house in the grove, not painted but kept whole and sound by a clever carpenter from the quarters named Sam Fathers, and behind it the barns and smokehouses, and further still, the quarters themselves, also kept whole and sound by Sam Fathers. He did nothing else, and they said he was almost a hundred years old. He lived with the Negroes and they—the white people; the Negroes called him a blue-gum—called him a Negro. But he wasn't a Negro. That's what I'm going to tell about.

When we got there, Mr. Stokes, the manager, would send a Negro boy with Caddy and Jason to the creek to fish, because Caddy was a girl and Jason was too little, but I wouldn't go with them. I would go to Sam Fathers' shop, where he would be making breast-yokes or wagon wheels, and I would always bring him some tobacco. Then he would stop working and he would fill his pipe—he made them himself, out of creek clay with a reed stem—and he would tell me about the old days. He talked like a nigger—that is, he said his words like niggers do, but he didn't say the same words—and his hair was nigger hair. But his skin wasn't quite the colour of a light nigger and his nose and his mouth and chin were not nigger nose and mouth and chin. And his shape was not like the shape of a nigger when he gets old. He was straight in the back, not tall, a little broad, and his face was still all the time, like he might be somewhere else all the while he was working or when people, even white people, talked to him, or while he talked to me. It was just the same all the time,

like he might be away up on a roof by himself, driving nails. Sometimes he would quit work with something half-finished on the bench, and sit down and smoke. And he wouldn't jump up and go back to work when Mr. Stokes or even Grandfather came along.

So I would give him the tobacco and he would stop work and sit down and fill his pipe and talk to me.

"These niggers," he said. "They call me Uncle Blue-Gum. And the white folks, they call me Sam Fathers."

"Isn't that your name?" I said.

"No. Not in the old days. I remember. I remember how I never saw but one white man until I was a boy big as you are; a whisky trader that came every summer to the Plantation. It was the Man himself that named me. He didn't name me Sam Fathers, though."

"The Man?" I said.

"He owned the Plantation, the Negroes, my mammy too. He owned all the land that I knew of until I was grown. He was a Choctaw chief. He sold my mammy to your great-grandpappy. He said I didn't have to go unless I wanted to, because I was a warrior too then. He was the one who named me Had-Two-Fathers."

"Had-Two-Fathers?" I said. "That's not a name. That's not anything."

"It was my name once. Listen."

2

This is how Herman Basket told it when I was big enough to hear talk. He said that when Doom came back from New Orleans, he brought this woman with him. He brought six black people, though Herman Basket said they already had more black people in the Plantation than they could find use for. Sometimes they would run the black men with dogs, like you would a fox or a cat or a coon. And then Doom brought six more when he came home from New Orleans. He said he won them on the steamboat, and so he had to take them. He got off the steamboat with the six black people, Herman Basket said, and a big box in which something was alive, and the gold box of New Orleans salt about the size of a gold watch. And Herman Basket told how Doom took a puppy out of the box in which something was alive,



and how he made a bullet of bread and a pinch of the salt in the the gold box, and put the bullet into the puppy and the puppy died.

That was the kind of a man that Doom was, Herman Basket said. He told how, when Doom got off the steamboat that night, he wore a coat with gold all over it, and he had three gold watches, but Herman Basket said that even after seven years, Doom's eyes had not changed. He said that Doom's eyes were just the same as before he went away, before his name was Doom, and he and Herman Basket and my pappy were sleeping on the same pallet and talking at night, as boys will.

Doom's name was Ikkemotubbe then, and he was not born to be the Man, because Doom's mother's brother was the Man, and the Man had a son of his own, as well as a brother. But even then, and Doom no bigger than you are, Herman Basket said that sometimes the Man would look at Doom and he would say: "O Sister's Son, your eye is a bad eye, like the eye of a bad horse."

So the Man was not sorry when Doom got to be a young man and said that he would go to New Orleans, Herman Basket said. The Man was getting old then. He used to like to play mumble-peg and to pitch horseshoes both, but now he just liked mumble-peg. So he was not sorry when Doom went away, though he didn't forget about Doom. Herman Basket said that each summer when the whisky-trader came, the Man would ask him about Doom. "He calls himself David Callicoat now," the Man would say. "But his name is Ikkemotubbe. You haven't heard maybe of a David Callicoat getting drowned in the Big River, or killed in the white man's fight at New Orleans?"

But Herman Basket said they didn't hear from Doom at all until he had been gone seven years. Then one day Herman Basket and my pappy got a written stick from Doom to meet him at the Big River. Because the steamboat didn't come up our river any more then. The steamboat was still in our river, but it didn't go anywhere any more. Herman Basket told how one day during the high water, about three years after Doom went away, the steamboat came and crawled up on a sand-bar and died.

That was how Doom got his second name, the one before Doom. Herman Basket told how four times a year the steamboat would come up our river, and how the People would go to the river and camp and wait to see the steamboat pass, and he said that the white man who told the steamboat where to swim

was named David Callicoat. So when Doom told Herman Basket and pappy that he was going to New Orleans, he said, "And I'll tell you something else. From now on, my name is not Ikke-motubbe. It's David Callicoat. And some day I'm going to own a steamboat, too." That was the kind of man that Doom was, Herman Basket said.

So after seven years he sent them the written stick and Herman Basket and pappy took the wagon and went to meet Doom at the Big River, and Doom got off the steamboat with the six black people. "I won them on the steamboat," Doom said. "You and Crawford (my pappy's name was Crawfishford, but usually it was Crawford) can divide them."

"I don't want them," Herman Basket said that pappy said.

"Then Herman can have them all," Doom said.

"I don't want them either," Herman Basket said.

"All right," Doom said. Then Herman Basket said he asked Doom if his name was still David Callicoat, but instead of answering, Doom told one of the black people something in the white man's talk, and the black man lit a pine knot. Then Herman Basket said they were watching Doom take the puppy from the box and make the bullet of bread and the New Orleans salt which Doom had in the little gold box, when he said that pappy said:

"I believe you said that Herman and I were to divide these black people."

Then Herman Basket said he saw that one of the black people was a woman.

"You and Herman don't want them," Doom said.

"I wasn't thinking when I said that," pappy said. "I will take the lot with the woman in it. Herman can have the other three."

"I don't want them," Herman Basket said.

"You can have four, then," pappy said. "I will take the woman and one other."

"I don't want them," Herman Basket said.

"I will take only the woman," pappy said. "You can have the other five."

"I don't want them," Herman Basket said.

"You don't want them, either," Doom said to pappy. "You said so yourself."

Then Herman Basket said that the puppy was dead. "You didn't tell us your new name," he said to Doom.

"My name is Doom now," Doom said. "It was given me by a French chief in New Orleans. In French talking, Doo-um; in our talking, Doom."

"What does it mean?" Herman Basket said.

He said how Doom looked at him for a while. "It means the Man," Doom said.

Herman Basket told how they thought about that. He said they stood there in the dark, with the other puppies in the box, the ones that Doom hadn't used, whimpering and scuffling, and the light of the pine knot shining on the eyeballs of the black people and on Doom's gold coat and on the puppy that had died.

"You cannot be the Man," Herman Basket said. "You are only on the sister's side. And the Man has a brother and a son."

"That's right," Doom said. "But if I were the Man, I would give Craw-ford those black people. I would give Herman something, too. For every black man I gave Craw-ford, I would give Herman a horse, if I were the Man."

"Craw-ford only wants this woman," Herman Basket said.

"I would give Herman six horses, anyway," Doom said. "But maybe the Man has already given Herman a horse."

"No," Herman Basket said. "My ghost is still walking."

It took them three days to reach the Plantation. They camped on the road at night. Herman Basket said that they did not talk.

They reached the Plantation on the third day. He said that the Man was not very glad to see Doom, even though Doom brought a present of candy for the Man's son. Doom had something for all his kinsfolk, even for the Man's brother. The Man's brother lived by himself in a cabin by the creek. His name was Sometimes-Wakeup. Sometimes the People took him food. The rest of the time they didn't see him. Herman Basket told how he and pappy went with Doom to visit Sometimes-Wakeup in his cabin. It was at night, and Doom told Herman Basket to close the door. Then Doom took the puppy from pappy and set it on the floor and made a bullet of bread and the New Orleans salt for Sometimes-Wakeup to see how it worked. When they left, Herman Basket said how Sometimes-Wakeup burned a stick and covered his head with the blanket.

That was the first night that Doom was at home. On the next day Herman Basket told how the Man began to act strange at his food, and died before the doctor could get there and burn sticks.

When the Willow-Bearer went to fetch the Man's son to be the Man, they found that he had acted strange and then died too.

"Now Sometimes-Wakeup will have to be the Man," pappy said.

So the Willow-Bearer went to fetch Sometimes-Wakeup to come and be the Man. The Willow-Bearer came back soon. "Sometimes-Wakeup does not want to be the Man," the Willow-Bearer said. "He is sitting in his cabin with his head in his blanket."

"Then Ikkemotubbe will have to be the Man," pappy said.

So Doom was the Man. But Herman Basket said that pappy's ghost would not be easy. Herman Basket said he told pappy to give Doom a little time. "I am still walking," Herman Basket said.

"But this is a serious matter with me," pappy said.

He said that at last pappy went to Doom, before the Man and his son had entered the earth, before the eating and the horse-racing were over. "What woman?" Doom said.

"You said that when you were the Man," pappy said. Herman Basket said that Doom looked at pappy but that pappy was not looking at Doom.

"I think you don't trust me," Doom said. Herman Basket said how pappy did not look at Doom. "I think you still believe that that puppy was sick," Doom said. "Think about it."

Herman Basket said that pappy thought.

"What do you think now?" Doom said.

But Herman Basket said that pappy still did not look at Doom. "I think it was a well dog," pappy said.

### 3

At last the eating and the horse-racing were over and the Man and his son had entered the earth. Then Doom said, "Tomorrow we will go and fetch the steamboat." Herman Basket told how Doom had been talking about the steamboat ever since he became the Man, and about how the House was not big enough. So that evening Doom said, "Tomorrow we will go and fetch the steamboat that died in the river."

Herman Basket said how the steamboat was twelve miles away, and that it could not even swim in the water. So the next morning there was no one in the Plantation except Doom and the

black people. He told how it took Doom all that day to find the People. Doom used the dogs, and he found some of the People in hollow logs in the creek bottom. That night he made all the men sleep in the House. He kept the dogs in the House, too.

Herman Basket told how he heard Doom and pappy talking in the dark. "I don't think you trust me," Doom said.

"I trust you," pappy said.

"That is what I would advise," Doom said.

"I wish you could advise that to my ghost," pappy said.

The next morning they went to the steamboat. The women and the black people walked. The men rode in the wagons, with Doom following behind with the dogs.

The steamboat was lying on its side on the sand-bar. When they came to it, there were three white men on it. "Now we can go back home," pappy said.

But Doom talked to the white men. "Does this steamboat belong to you?" Doom said.

"It does not belong to you," the white men said. And though they had guns, Herman Basket said they did not look like men who would own a boat.

"Shall we kill them?" he said to Doom. But he said that Doom was still talking to the men on the steamboat.

"What will you take for it?" Doom said.

"What will you give for it?" the white men said.

"It is dead," Doom said. "It's not worth much."

"Will you give ten black people?" the white men said.

"All right," Doom said. "Let the black people who came with me from the Big River come forward." They came forward, the five men and the woman. "Let four more black people come forward." Four more came forward. "You are now to eat of the corn of those white men yonder," Doom said. "May it nourish you." The white men went away, the ten black people following them. "Now," Doom said, "let us make the steamboat get up and walk."

Herman Basket said that he and pappy did not go into the river with the others, because pappy said to go aside and talk. They went aside. Pappy talked, but Herman Basket said that he said he did not think it was right to kill white men, but pappy said how they could fill the white men with rocks and sink them in the river and nobody would find them. So Herman Basket said they overtook the three white men and the ten black people,

then they turned back toward the boat. Just before they came to the steamboat, pappy said to the black men: "Go on to the Man. Go and help make the steamboat get up and walk. I will take this woman on home."

"This woman is my wife," one of the black men said. "I want her to stay with me."

"Do you want to be arranged in the river with rocks in your inside too?" pappy said to the black man.

"Do you want to be arranged in the river yourself?" the black man said to pappy. "There are two of you, and nine of us."

Herman Basket said that pappy thought. Then pappy said, "Let us go to the steamboat and help the Man."

They went to the steamboat. But Herman Basket said that Doom did not notice the ten black people until it was time to return to the Plantation. Herman Basket told how Doom looked at the black people, then looked at pappy. "It seems that the white men did not want these black people," Doom said.

"So it seems," pappy said.

"The white men went away, did they?" Doom said.

"So it seems," pappy said.

Herman Basket told how every night Doom would make all the men sleep in the House, with the dogs in the House too, and how each morning they would return to the steamboat in the wagons. The wagons would not hold everybody, so after the second day the women stayed at home. But it was three days before Doom noticed that pappy was staying at home too. Herman Basket said that the woman's husband may have told Doom. "Craw-ford hurt his back lifting the steamboat," Herman Basket said he told Doom. "He said he would stay at the Plantation and sit with his feet in the Hot Spring so that the sickness in his back could return to the earth."

"That is a good idea," Doom said. "He has been doing this for three days, has he? Then the sickness should be down in his legs by now."

When they returned to the Plantation that night, Doom sent for pappy. He asked pappy if the sickness had moved. Pappy said how the sickness moved very slow. "You must sit in the Spring more," Doom said.

"That is what I think," pappy said.

"Suppose you sit in the Spring at night too," Doom said.

"The night air will make it worse," pappy said.

"Not with a fire there," Doom said. "I will send one of the black people with you to keep the fire burning."

"Which one of the black people?" pappy said.

"The husband of the woman which I won on the steamboat," Doom said.

"I think my back is better," pappy said.

"Let us try it," Doom said.

"I know my back is better," pappy said.

"Let us try it, anyway," Doom said. Just before dark Doom sent four of the People to fix pappy and the black man at the Spring. Herman Basket said the People returned quickly. He said that as they entered the House, pappy entered also.

"The sickness began to move suddenly," pappy said. "It has reached my feet since noon today."

"Do you think it will be gone by morning?" Doom said.

"I think so," pappy said.

"Perhaps you had better sit in the Spring tonight and make sure," Doom said.

"I know it will be gone by morning," pappy said.

4

When it got to be summer, Herman Basket said that the steamboat was out of the river bottom. It had taken them five months to get it out of the bottom, because they had to cut down the trees to make a path for it. But now he said the steamboat could walk faster on the logs. He told how pappy helped. Pappy had a certain place on one of the ropes near the steamboat that nobody was allowed to take, Herman Basket said. It was just under the front porch of the steamboat where Doom sat in his chair, with a boy with a branch to shade him and another boy with a branch to drive away the flying beasts. The dogs rode on the boat too.

In the summer, while the steamboat was still walking, Herman Basket told how the husband of the woman came to Doom again. "I have done what I could for you," Doom said. "Why don't you go to Crawford and adjust this matter yourself?"

The black man said that he had done that. He said that pappy said to adjust it by a cock-fight, pappy's cock against the black man's, the winner to have the woman, the one who refused to fight to lose by default. The black man said he told pappy he

did not have a cock, and that pappy said that in that case the black man lost by default and that the woman belonged to pappy. "And what am I to do?" the black man said.

Doom thought. Then Herman Basket said that Doom called to him and asked him which was pappy's best cock and Herman Basket told Doom that pappy had only one. "That black one?" Doom said. Herman Basket said he told Doom that was the one. "Ah," Doom said. Herman Basket told how Doom sat in his chair on the porch of the steamboat while it walked, looking down at the People and the black men pulling the ropes, making the steamboat walk. "Go and tell Craw-ford you have a cock," Doom said to the black man. "Just tell him you will have a cock in the pit. Let it be to-morrow morning. We will let the steamboat sit down and rest." The black man went away. Then Herman Basket said that Doom was looking at him, and that he did not look at Doom. Because he said there was but one better cock in the Plantation than pappy's, and that one belonged to Doom. "I think that that puppy was not sick," Doom said. "What do you think?"

Herman Basket said that he did not look at Doom. "That is what I think," he said.

"That is what I would advise," Doom said.

Herman Basket told how the next day the steamboat sat and rested. The pit was in the stable. The People and the black people were there. Pappy had his cock in the pit. Then the black man put his cock into the pit. Herman Basket said that pappy looked at the black man's cock.

"This cock belongs to Ikkemotubbe," pappy said.

"It is his," the People told pappy. "Ikkemotubbe gave it to him with all to witness."

Herman Basket said that pappy had already picked up his cock. "This is not right," pappy said. "We ought not to let him risk his wife on a cock-fight."

"Then you withdraw?" the black man said.

"Let me think," pappy said. He thought. The People watched. The black man reminded pappy of what he had said about defaulting. Pappy said he did not mean to say that and that he withdrew it. The People told him that he could only withdraw by forfeiting the match. Herman Basket said that pappy thought again. The People watched. "All right," pappy said. "But I am being taken advantage of."



The cocks fought. Pappy's cock fell. Pappy took it up quickly. Herman Basket said it was like pappy had been waiting for his cock to fall so he could pick it quickly up. "Wait," he said. He looked at the People. "Now they have fought. Isn't that true?" The People said that it was true. "So that settles what I said about forfeiting."

Herman Basket said that pappy began to get out of the pit.

"Aren't you going to fight?" the black man said.

"I don't think this will settle anything," pappy said. "Do you?"

Herman Basket told how the black man looked at pappy. Then he quit looking at pappy. He was squatting. Herman Basket said the People looked at the black man looking at the earth between his feet. They watched him take up a clod of dirt, and then they watched the dust come out between the black man's fingers. "Do you think that this will settle anything?" pappy said.

"No," the black man said. Herman Basket said that the People could not hear him very good. But he said that pappy could hear him.

"Neither do I," pappy said. "It would not be right to risk your wife on a cock-fight."

Herman Basket told how the black man looked up, with the dry dust about the fingers of his hand. He said the black man's eyes looked red in the dark pit, like the eyes of a fox. "Will you let the cocks fight again?" the black man said.

"Do you agree that it doesn't settle anything?" pappy said.

"Yes," the black man said.

Pappy put his cock back into the ring. Herman Basket said that pappy's cock was dead before it had time to act strange, even. The black man's cock stood upon it and started to crow, but the black man struck the live cock away and he jumped up and down on the dead cock until it did not look like a cock at all, Herman Basket said.

Then it was fall, and Herman Basket told how the steamboat came to the Plantation and stopped beside the House and died again. He said that for two months they had been in sight of the Plantation, making the steamboat walk on the logs, but now the steamboat was beside the House and the House was big enough to please Doom. He gave an eating. It lasted a week. When it was over, Herman Basket told how the black man came

to Doom a third time. Herman Basket said that the black man's eyes were red again, like those of a fox, and that they could hear his breathing in the room. "Come to my cabin," he said to Doom. "I have something to show you."

"I thought it was about that time," Doom said. He looked about the room, but Herman Basket told Doom that pappy had just stepped out. "Tell him to come also," Doom said. When they came to the black man's cabin, Doom sent two of the People to fetch pappy. Then they entered the cabin. What the black man wanted to show Doom was a new man.

"Look," the black man said. "You are the Man. You are to see justice done."

"What is wrong with this man?" Doom said.

"Look at the colour of him," the black man said. He began to look around the cabin. Herman Basket said that his eyes went red and then brown and then red, like those of a fox. He said they could hear the black man's breathing. "Do I get justice?" the black man said. "You are the Man."

"You should be proud of a fine yellow man like this," Doom said. He looked at the new man. "I don't see that justice can darken him any," Doom said. He looked about the cabin also. "Come forward, Craw-ford," he said. "This is a man, not a copper snake; he will not harm you." But Herman Basket said that pappy would not come forward. He said the black man's eyes were red and then brown and then red when he breathed. "Yao," Doom said, "this is not right. Any man is entitled to have his melon patch protected from these wild bucks of the woods. But first let us name this man." Doom thought. Herman Basket said the black man's eyes went quieter now, and his breath went quieter too. "We will call him Had-Two-Fathers," Doom said.

5

Sam Fathers lit his pipe again. He did it deliberately, rising and lifting between thumb and forefinger from his forge a coal of fire. Then he came back and sat down. It was getting late. Caddy and Jason had come back from the creek, and I could see Grandfather and Mr. Stokes talking beside the carriage, and at that moment, as though he had felt my gaze, Grandfather turned and called my name.

"What did your pappy do then?" I said.

"He and Herman Basket built the fence," Sam Fathers said. "Herman Basket told how Doom made them set two posts into the ground, with a sapling across the top of them. The nigger and pappy were there. Doom had not told them about the fence then. Herman Basket said it was just like when he and pappy and Doom were boys, sleeping on the same pallet, and Doom would wake them at night and make them get up and go hunting with him, or when he would make them stand up with him and fight with their fists, just for fun, until Herman Basket and pappy would hide from Doom.

"They fixed the sapling across the two posts and Doom said to the nigger: 'This is a fence. Can you climb it?'

"Herman Basket said the nigger put his hand on the sapling and sailed over it like a bird.

"Then Doom said to pappy: 'Climb this fence.'

" 'This fence is too high to climb,' pappy said.

" 'Climb this fence, and I will give you the woman,' Doom said.

"Herman Basket said pappy looked at the fence a while. 'Let me go under this fence,' he said.

" 'No,' Doom said.

"Herman Basket told me how pappy began to sit down on the ground. 'It's not that I don't trust you,' pappy said.

" 'We will build the fence this high,' Doom said.

" 'What fence?' Herman Basket said.

" 'The fence around the cabin of this black man,' Doom said.

" 'I can't build a fence I couldn't climb,' pappy said.

" 'Herman will help you,' Doom said.

"Herman Basket said it was just like when Doom used to wake them and make them go hunting. He said the dogs found him and pappy about noon the next day, and that they began the fence that afternoon. He told me how they had to cut the saplings in the creek bottom and drag them in by hand, because Doom would not let them use the wagon. So sometimes one post would take them three or four days. 'Never mind,' Doom said. 'You have plenty of time. And the exercise will make Crawford sleep at night.'

"He told me how they worked on the fence all that winter and all the next summer, until after the whisky trader had come and gone. Then it was finished. He said that on the day they set the

last post, the nigger came out of the cabin and put his hand on the top of a post (it was a palisade fence, the posts set upright in the ground) and flew out like a bird. 'This is a good fence,' the nigger said. 'Wait,' he said. 'I have something to show you.' Herman Basket said he flew back over the fence again and went into the cabin and came back. Herman Basket said that he was carrying a new man and that he held the new man up so they could see it above the fence. 'What do you think about this for colour?' he said."

Grandfather called me again. This time I got up. The sun was already down beyond the peach orchard. I was just twelve then, and to me the story did not seem to have got anywhere, to have had point or end. Yet I obeyed Grandfather's voice, not that I was tired of Sam Fathers' talking, but with that immediacy of children with which they flee temporarily something which they do not quite understand; that, and the instinctive promptness with which we all obeyed Grandfather, not from concern of impatience or reprimand, but because we all believed that he did fine things, that his waking life passed from one fine (if faintly grandiose) picture to another.

They were in the surrey, waiting for me. I got in; the horses moved at once, impatient too for the stable. Caddy had one fish, about the size of a chip, and she was wet to the waist. We drove on, the team already trotting. When we passed Mr. Stokes' kitchen we could smell ham cooking. The smell followed us on to the gate. When we turned onto the road home it was almost sundown. Then we couldn't smell the cooking ham any more. "What were you and Sam talking about?" Grandfather said.

We went on; in that strange, faintly sinister suspension of twilight in which I believed that I could still see Sam Fathers back there, sitting on his wooden block, definite, immobile, and complete, like something looked upon after a long time in a preservative bath in a museum. That was it. I was just twelve then, and I would have to wait until I had passed on and through and beyond the suspension of twilight. Then I knew that I would know. But then Sam Fathers would be dead.

"Nothing, sir," I said. "We were just talking."

## WASH

SUTPEN stood above the pallet bed on which the mother and child lay. Between the shrunken planking of the wall the early sunlight fell in long pencil strokes, breaking upon his straddled legs and upon the riding whip in his hand, and lay across the still shape of the mother, who lay looking up at him from still, inscrutable, sullen eyes, the child at her side wrapped in a piece of dingy though clean cloth. Behind them an old Negro woman squatted beside the rough hearth where a meagre fire smouldered.

"Well, Milly," Sutpen said, "too bad you're not a mare. Then I could give you a decent stall in the stable."

Still the girl on the pallet did not move. She merely continued to look up at him without expression, with a young, sullen, inscrutable face still pale from recent travail. Sutpen moved, bringing into the splintered pencils of sunlight the face of a man of sixty. He said quietly to the squatting Negress, "Griselda foaled this morning."

"Horse or mare?" the Negress said.

"A horse. A damned fine colt. . . . What's this?" He indicated the pallet with the hand which held the whip.

"That un's a mare, I reckon."

"Hah," Sutpen said. "A damned fine colt. Going to be the spit and image of old Rob Roy when I rode him North in '61. Do you remember?"

"Yes, Marster."

"Hah." He glanced back towards the pallet. None could have said if the girl still watched him or not. Again his whip hand indicated the pallet. "Do whatever they need with whatever we've got to do it with." He went out, passing out the crazy doorway and stepping down into the rank weeds (there yet leaned rusting against the corner of the porch the scythe which Wash had borrowed from him three months ago to cut them with) where his horse waited, where Wash stood holding the reins.

When Colonel Sutpen rode away to fight the Yankees, Wash did not go. "I'm looking after the Kernel's place and niggers," he would tell all who asked him and some who had not asked—

a gaunt, malaria-ridden man with pale, questioning eyes, who looked about thirty-five, though it was known that he had not only a daughter but an eight-year-old granddaughter as well. This was a lie, as most of them—the few remaining men between eighteen and fifty—to whom he told it, knew, though there were some who believed that he himself really believed it, though even these believed that he had better sense than to put it to the test with Mrs. Sutpen or the Sutpen slaves. Knew better or was just too lazy and shiftless to try it, they said, knowing that his sole connection with the Sutpen plantation lay in the fact that for years now Colonel Sutpen had allowed him to squat in a crazy shack on a slough in the river bottom on the Sutpen place, which Sutpen had built for a fishing lodge in his bachelor days and which had since fallen in dilapidation from disuse, so that now it looked like an aged or sick wild beast crawled terrifically there to drink in the act of dying.

The Sutpen slaves themselves heard of his statement. They laughed. It was not the first time they had laughed at him, calling him white trash behind his back. They began to ask him themselves, in groups, meeting him in the faint road which led up from the slough and the old fish camp, "Why ain't you at de war, white man?"

Pausing, he would look about the ring of black faces and white eyes and teeth behind which derision lurked. "Because I got a daughter and family to keep," he said. "Git out of my road, niggers."

"Niggers?" they repeated; "niggers?" laughing now. "Who him, calling us niggers?"

"Yes," he said. "I ain't got no niggers to look after my folks if I was gone."

"Not nothing else but dat shack down yon dat Cunnel wouldn't *let* none of us live in."

Now he cursed them; sometimes he rushed at them, snatching up a stick from the ground while they scattered before him, yet seeming to surround him still with that black laughing, derisive, evasive, inescapable, leaving him panting and impotent and raging. Once it happened in the very back yard of the big house itself. This was after bitter news had come down from the Tennessee mountains and from Vicksburg, and Sherman had passed through the plantation, and most of the Negroes had followed him. Almost everything else had gone with the Federal troops,

and Mrs. Sutpen had sent word to Wash that he could have the scuppernongs ripening in the arbour in the back yard. This time it was a house servant, one of the few Negroes who remained; this time the Negress had to retreat up the kitchen steps, where she turned. "Stop right dar, white man. Stop right whar you is. You ain't never crossed dese steps whilst Cunnel here, and you ain't ghy' do hit now."

This was true. But there was this of a kind of pride: he had never tried to enter the big house, even though he believed that if he had, Sutpen would have received him, permitted him. "But I ain't going to give no black nigger the chance to tell me I can't go nowhere," he said to himself. "I ain't even going to give Kernel the chance to have to cuss a nigger on my account." This, though he and Sutpen had spent more than one afternoon together on those rare Sundays when there would be no company in the house. Perhaps his mind knew that it was because Sutpen had nothing else to do, being a man who could not bear his own company. Yet the fact remained that the two of them would spend whole afternoons in the scuppernong arbour, Sutpen in the hammock and Wash squatting against a post, a pail of cistern water between them, taking drink for drink from the same demi-john. Meanwhile on weekdays he would see the fine figure of the man—they were the same age almost to a day, though neither of them (perhaps because Wash had a grandchild while Sutpen's son was a youth in school) ever thought of himself as being so—on the fine figure of the black stallion, galloping about the plantation. For that moment his heart would be quiet and proud. It would seem to him that that world in which Negroes, whom the Bible told him had been created and cursed by God to be brute and vassal to all men of white skin, were better found and housed and even clothed than he and his; that world in which he sensed always about him mocking echoes of black laughter was but a dream and an illusion, and that the actual world was this one across which his own lonely apotheosis seemed to gallop on the black thoroughbred, thinking how the Book said also that all men were created in the image of God and hence all men made the same image in God's eyes at least; so that he could say, as though speaking of himself, "A fine proud man. If God Himself was to come down and ride the natural earth, that's what He would aim to look like."

Sutpen returned in 1865, on the black stallion. He seemed to

have aged ten years. His son had been killed in action the same winter in which his wife had died. He returned with his citation for gallantry from the hand of General Lee to a ruined plantation, where for a year now his daughter had subsisted partially on the meagre bounty of the man to whom fifteen years ago he had granted permission to live in that tumbledown fishing camp whose very existence he had at the time forgotten. Wash was there to meet him, unchanged: still gaunt, still ageless, with his pale, questioning gaze, his air diffident, a little servile, a little familiar. "Well, Kernel," Wash said, "they kilt us but they ain't whupped us yit, air they?"

That was the tenor of their conversation for the next five years. It was inferior whisky which they drank now together from a stoneware jug, and it was not in the scuppernong arbour. It was in the rear of the little store which Sutpen managed to set up on the highroad: a frame shelved room where, with Wash for clerk and porter, he dispensed kerosene and staple foodstuffs and stale gaudy candy and cheap beads and ribbons to Negroes or poor whites of Wash's own kind, who came afoot or on gaunt mules to haggle tediously for dimes and quarters with a man who at one time could gallop (the black stallion was still alive; the stable in which his jealous get lived was in better repair than the house where the master himself lived) for ten miles across his own fertile land and who had led troops gallantly in battle; until Sutpen in fury would empty the store, close and lock the doors from the inside. Then he and Wash would repair to the rear and the jug. But the talk would not be quiet now, as when Sutpen lay in the hammock, delivering an arrogant monologue while Wash squatted guffawing against his post. They both sat now, though Sutpen had the single chair while Wash used whatever box or keg was handy, and even this for just a little while, because soon Sutpen would reach that stage of impotent and furious undefeat in which he would rise, swaying and plunging, and declare again that he would take his pistol and the black stallion and ride single-handed into Washington and kill Lincoln, dead now, and Sherman, now a private citizen. "Kill them!" he would shout. "Shoot them down like the dogs they are——"

"Sho, Kernel; sho, Kernel," Wash would say, catching Sutpen as he fell. Then he would commandeer the first passing wagon or, lacking that, he would walk the mile to the nearest neighbour and borrow one and return and carry Sutpen home. He entered



the house now. He had been doing so for a long time, taking Sutpen home in whatever borrowed wagon might be, talking him into locomotion with cajoling murmurs as though he were a horse, a stallion himself. The daughter would meet them and hold open the door without a word. He would carry his burden through the once white formal entrance, surmounted by a fanlight imported piece by piece from Europe and with a board now nailed over a missing pane, across a velvet carpet from which all nap was now gone, and up a formal stairs, now but a fading ghost of bare boards between two strips of fading paint, and into the bedroom. It would be dusk by now, and he would let his burden sprawl onto the bed and undress it and then he would sit quietly in a chair beside. After a time the daughter would come to the door. "We're all right now," he would tell her. "Don't you worry none, Miss Judith."

Then it would become dark, and after a while he would lie down on the floor beside the bed, though not to sleep, because after a time—sometimes before midnight—the man on the bed would stir and groan and then speak. "Wash?"

"Hyer I am, Kernel. You go back to sleep. We ain't whupped yit, air we? Me and you kin do hit."

Even then he had already seen the ribbon about his granddaughter's waist. She was now fifteen, already mature, after the early way of her kind. He knew where the ribbon came from; he had been seeing it and its kind daily for three years, even if she had lied about where she got it, which she did not, at once bold, sullen, and fearful. "Sho now," he said. "Ef Kernel wants to give hit to you, I hope you minded to thank him."

His heart was quiet, even when he saw the dress, watching her secret, defiant, frightened face when she told him that Miss Judith, the daughter, had helped her to make it. But he was quite grave when he approached Sutpen after they closed the store that afternoon, following the other to the rear.

"Get the jug," Sutpen directed.

"Wait," Wash said. "Not yit for a minute."

Neither did Sutpen deny the dress. "What about it?" he said.

But Wash met his arrogant stare; he spoke quietly. "I've knowed you for going on twenty years. I ain't never yit denied to do what you told me to do. And I'm a man nigh sixty. And she ain't nothing but a fifteen-year-old gal."

"Meaning that I'd harm a girl? I, a man as old as you are?"

"If you was ara other man, I'd say you was as old as me. And old or no old, I wouldn't let her keep that dress nor nothing else that come from your hand. But you are different."

"How different?" But Wash merely looked at him with his pale, questioning, sober eyes. "So that's why you are afraid of me?"

Now Wash's gaze no longer questioned. It was tranquil, serene. "I ain't afraid. Because you air brave. It ain't that you were a brave man at one minute or day of your life and got a paper to show hit from General Lee. But you air brave, the same as you air alive and breathing. That's where hit's different. Hit don't need no ticket from nobody to tell me that. And I know that whatever you handle or tech, whether hit's a regiment of men or a ignorant gal or just a hound dog, that you will make hit right."

Now it was Sutpen who looked away, turning suddenly, brusquely. "Get the jug," he said sharply.

"Sho, Kernel," Wash said.

So on that Sunday dawn two years later, having watched the Negro midwife, which he had walked three miles to fetch, enter the crazy door beyond which his granddaughter lay wailing, his heart was still quiet though concerned. He knew what they had been saying—the Negroes in cabins about the land, the white men who loafed all day long about the store, watching quietly the three of them: Sutpen, himself, his granddaughter with her air of brazen and shrinking defiance as her condition became daily more and more obvious, like three actors that came and went upon a stage. "I know what they say to one another," he thought. "I can almost hyear them: *Wash Jones has fixed old Sutpen at last. Hit taken him twenty years, but he has done hit at last.*"

It would be dawn after a while, though not yet. From the house, where the lamp shone dim beyond the warped door-frame, his granddaughter's voice came steadily as though run by a clock, while thinking went slowly and terrifically, fumbling, involved somehow with a sound of galloping hooves, until there broke suddenly free in mid-gallop the fine proud figure of the man on the fine proud stallion, galloping; and then that at which thinking fumbled, broke free too and quite clear, not in justification nor even explanation, but as the apotheosis, lonely, explicable, beyond all fouling by human touch: "He is bigger

than all them Yankees that kilt his son and his wife and taken his niggers and ruined his land, bigger than this hyer durn country that he fit for and that has denied him into keeping a little country store; bigger than the denial which hit helt to his lips like the bitter cup in the Book. And how could I have lived this nigh to him for twenty years without being teched and changed by him? Maybe I ain't as big as him and maybe I ain't done none of the galloping. But at least I done been drug along. Me and him kin do hit, if so be he will show me what he aims for me to do."

Then it was dawn. Suddenly he could see the house, and the old Negress in the door looking at him. Then he realised that his granddaughter's voice had ceased. "It's a girl," the Negress said. "You can go and tell him if you want to." She re-entered the house.

"A girl," he repeated; "a girl"; in astonishment, hearing the galloping hooves, seeing the proud galloping figure emerge again. He seemed to watch it pass, galloping through avatars which marked the accumulation of years, time, to the climax where it galloped beneath a brandished sabre and a shot-torn flag rushing down a sky in colour like thunderous sulphur, thinking for the first time in his life that perhaps Sutpen was an old man like himself. "Gittin a gal," he thought in that astonishment; then he thought with the pleased surprise of a child: "Yes, sir. Be dawg if I ain't lived to be a great-grandpaw after all."

He entered the house. He moved clumsily, on tiptoe, as if he no longer lived there, as if the infant which had just drawn breath and cried in light had dispossessed him, be it of his own blood too though it might. But even above the pallet he could see little save the blur of his granddaughter's exhausted face. Then the Negress squatting at the hearth spoke, "You better gawn tell him if you going to. Hit's daylight now."

But this was not necessary. He had no more than turned the corner of the porch where the scythe leaned which he had borrowed three months ago to clear away the weeds through which he walked, when Sutpen himself rode up on the old stallion. He did not wonder how Sutpen had got the word. He took it for granted that this was what had brought the other out at this hour on Sunday morning, and he stood while the other dismounted, and he took the reins from Sutpen's hand, an expression on his gaunt face almost imbecile with a kind of weary

triumph, saying, "Hit's a gal, Kernel. I be dawg if you ain't as old as I am——" until Sutpen passed him and entered the house. He stood there with the reins in his hand and heard Sutpen cross the floor to the pallet. He heard what Sutpen said, and something seemed to stop dead in him before going on.

The sun was now up, the swift sun of Mississippi latitudes, and it seemed to him that he stood beneath a strange sky, in a strange scene, familiar only as things are familiar in dreams, like the dreams of falling to one who has never climbed. "I kain't have heard what I thought I heard," he thought quietly. "I know I kain't." Yet the voice, the familiar voice which had said the words was still speaking, talking now to the old Negress about a colt foaled that morning. "That's why he was up so early," he thought. "That was hit. Hit ain't me and mine. Hit ain't even hisn that got him outen bed."

Sutpen emerged. He descended into the weeds, moving with that heavy deliberation which would have been haste when he was younger. He had not yet looked full at Wash. He said, "Dicey will stay and tend to her. You better——" Then he seemed to see Wash facing him and paused. "What?" he said.

"You said——" To his own ears Wash's voice sounded flat and ducklike, like a deaf man's. "You said if she was a mare, you could give her a good stall in the stable."

"Well?" Sutpen said. His eyes widened and narrowed, almost like a man's fists flexing and shutting, as Wash began to advance towards him, stooping a little. Very astonishment kept Sutpen still for the moment, watching that man whom in twenty years he had no more known to make any motion save at command than he had the horse which he rode. Again his eyes narrowed and widened, without moving he seemed to rear suddenly upright. "Stand back," he said suddenly and sharply. "Don't you touch me."

"I'm going to tech you, Kernel," Wash said in that flat, quiet, almost soft voice, advancing.

Sutpen raised the hand which held the riding whip; the old Negress peered around the crazy door with her black gargoyle face of a worn gnome. "Stand back, Wash," Sutpen said. Then he struck. The old Negress leaped down into the weeds with the agility of a goat and fled. Sutpen slashed Wash again across the face with the whip, striking him to his knees. When Wash rose and advanced once more he held in his hands the scythe which

he had borrowed from Sutpen three months ago and which Sutpen would never need again.

When he re-entered the house his granddaughter stirred on the pallet bed and called his name fretfully. "What was that?" she said.

"What was what, honey?"

"That ere racket out there."

"'Twarn't nothing," he said gently. He knelt and touched her hot forehead clumsily. "Do you want ara thing?"

"I want a sup of water," she said querulously. "I been laying here wanting a sup of water a long time, but don't nobody care enough to pay me no mind."

"Sho now," he said soothingly. He rose stiffly and fetched the dipper of water and raised her head to drink and laid her back and watched her turn to the child with an absolutely stone-like face. But a moment later he saw that she was crying quietly. "Now, now," he said, "I wouldn't do that. Old Dicey says hit's a right fine gal. Hit's all right now. Hit's all over now. Hit ain't no need to cry now."

But she continued to cry quietly, almost sullenly, and he rose again and stood uncomfortably above the pallet for a time, thinking as he had thought when his own wife lay so and then his daughter in turn: "Women. Hit's a mystery to me. They seem to want em, and yit when they git em they cry about hit. Hit's a mystery to me. To ara man." Then he moved away and drew a chair up to the window and sat down.

Through all that long, bright, sunny forenoon he sat at the window, waiting. Now and then he rose and tiptoed to the pallet. But his granddaughter slept now, her face sullen and calm and weary, the child in the crook of her arm. Then he returned to the chair and sat again, waiting, wondering why it took them so long, until he remembered that it was Sunday. He was sitting there at mid-afternoon when a half-grown white boy came around the corner of the house upon the body and gave a choked cry and looked up and glared for a mesmerized instant at Wash in the window before he turned and fled. Then Wash rose and tiptoed again to the pallet.

The granddaughter was awake now, wakened perhaps by the boy's cry without hearing it. "Milly," he said, "air you hungry?" She didn't answer, turning her face away. He built up the fire on the hearth and cooked the food which he had brought

home the day before: fatback it was, and cold corn pone; he poured water into the stale coffee pot and heated it. But she would not eat when he carried the plate to her, so he ate himself, quietly, alone, and left the dishes as they were and returned to the window.

Now he seemed to sense, feel, the men who would be gathering with horses and guns and dogs—the curious, and the vengeful: men of Sutpen's own kind, who had made the company about Sutpen's table in the time when Wash himself had yet to approach nearer to the house than the scuppernong arbour—men who had also shown the lesser ones how to fight in battle, who maybe also had signed papers from the generals saying that they were among the first of the brave, who had also galloped in the old days arrogant and proud on the fine horses across the fine plantations—symbols also of admiration and hope; instruments too of despair and grief.

That was whom they would expect him to run from. It seemed to him that he had no more to run from than he had to run to. If he ran, he would merely be fleeing one set of bragging and evil shadows for another just like them, since they were all of a kind throughout all the earth which he knew, and he was old, too old to flee far even if he were to flee. He could never escape them, no matter how much or how far he ran: a man going on sixty could not run that far. Not far enough to escape beyond the boundaries of earth where such men lived, set the order and the rule of living. It seemed to him that he now saw for the first time, after five years, how it was that Yankees or any other living armies had managed to whip them: the gallant, the proud, the brave; the acknowledged and chosen best among them all to carry courage and honour and pride. Maybe if he had gone to the war with them he would have discovered them sooner. But if he had discovered them sooner, what would he have done with his life since? How could he have borne to remember for five years what his life had been before?

Now it was getting toward sunset. The child had been crying; when he went to the pallet he saw his granddaughter nursing it, her face still bemused, sullen, inscrutable. "Air you hungry yit?" he said.

"I don't want nothing."

"You ought to eat."

This time she did not answer at all, looking down at the child.

He returned to his chair and found that the sun had set. "Hit kain't be much longer," he thought. He could feel them quite near now, the curious and the vengeful. He could even seem to hear what they were saying about him, the undercurrent of believing beyond the immediate fury: *Old Wash Jones he come a tumble at last. He thought he had Sutpen, but Sutpen fooled him. He thought he had Kernel where he would have to marry the gal or pay up. And Kernel refused.* "But I never expected that, Kernel!" he cried aloud, catching himself at the sound of his own voice, glancing quickly back to find his granddaughter watching him.

"Who you talking to now?" she said.

"Hit ain't nothing. I was just thinking and talked out before I knowed hit."

Her face was becoming indistinct again, again a sullen blur in the twilight. "I reckon so. I reckon you'll have to holler louder than that before he'll hear you, up yonder at that house. And I reckon you'll need to do more than holler before you get him down here too."

"Sho now," he said. "Don't you worry none." But already thinking was going smoothly on: "You know I never. You know how I ain't never expected or asked nothing from ara living man but what I expected from you. And I never asked that. I didn't think hit would need. I said, *I don't need to. What need has a fellow like Wash Jones to question or doubt the man that General Lee himself says in a handwrote ticket that he was brave?* Brave," he thought. "Better if nara one of them had never rid back home in '65"; thinking *Better if his kind and mine too had never drawn the breath of life on this earth. Better that all who remain of us be blasted from the face of earth than that another Wash Jones should see his whole life shredded from him and shrivel away like a dried shuck thrown onto the fire.*

He ceased, became still. He heard the horses, suddenly and plainly; presently he saw the lantern and the movement of men, the glint of gun barrels, in its moving light. Yet he did not stir. It was quite dark now, and he listened to the voices and the sounds of underbrush as they surrounded the house. The lantern itself came on; its light fell upon the quiet body in the weeds and stopped, the horses tall and shadowy. A man descended and stooped in the lantern light, above the body. He held a pistol; he rose and faced the house. "Jones," he said.

"I'm here," Wash said quietly from the window. "That you, Major?"

"Come out."

"Sho," he said quietly. "I just want to see to my granddaughter."

"We'll see to her. Come on out."

"Sho, Major. Just a minute."

"Show a light. Light your lamp."

"Sho. In just a minute." They could hear his voice retreat into the house, though they could not see him as he went swiftly to the crack in the chimney where he kept the butcher knife: the one thing in his slovenly life and house in which he took pride, since it was razor sharp. He approached the pallet, his granddaughter's voice:

"Who is it? Light the lamp, grandpaw."

"Hit won't need no light, honey. Hit won't take but a minute," he said, kneeling, fumbling toward her voice, whispering now. "Where air you?"

"Right here," she said fretfully. "Where would I be? What is . . ." His hand touched her face. "What is . . . Grandpaw! Grand. . ."

"Jones!" the sheriff said. "Come out of there!"

"In just a minute, Major," he said. Now he rose and moved swiftly. He knew where in the dark the can of kerosene was, just as he knew that it was full, since it was not two days ago that he had filled it at the store and held it there until he got a ride home with it, since the five gallons were heavy. There were still coals on the hearth; besides, the crazy building itself was like tinder: the coals, the hearth, the walls exploding in a single blue glare. Against it the waiting men saw him in a wild instant springing toward them with the lifted scythe before the horses reared and whirled. They checked the horses and turned them back toward the glare, yet still in wild relief against it the gaunt figure ran toward them with the lifted scythe.

"Jones!" the sheriff shouted; "stop! Stop, or I'll shoot. Jones! *Jones!*" Yet still the gaunt, furious figure came on against the glare and roar of the flames. With the scythe lifted, it bore down upon them, upon the wild glaring eyes of the horses and the swinging glints of gun barrels, without any cry, any sound.



## PERCY GRIMM

**I**N the town on that day lived a young man named Percy Grimm. He was about twenty-five and a captain in the State national guard. He had been born in the town and had lived there all his life save for the periods of the summer encampments. He was too young to have been in the European War, though it was not until 1921 or '22 that he realised that he would never forgive his parents for that fact. His father, a hardware merchant, did not understand this. He thought that the boy was just lazy and in a fair way to become perfectly worthless, when in reality the boy was suffering the terrible tragedy of having been born not alone too late but not late enough to have escaped first-hand knowledge of the lost time when he should have been a man instead of a child. And now, with the hysteria passed away and the ones who had been loudest in the hysteria and even the ones, the heroes who had suffered and served, beginning to look at one another a little askance, he had no one to tell it, to open his heart to. In fact, his first serious fight was with an ex-soldier who made some remark to the effect that if he had to do it again, he would fight this time on the German side and against France. At once Grimm took him up. "Against America too?" he said.

"If America's fool enough to help France out again," the soldier said. Grimm struck him at once; he was smaller than the soldier, still in his teens. The result was foregone; even Grimm doubtless knew that. But he took his punishment until even the soldier begged the bystanders to hold the boy back. And he wore the scars of that battle as proudly as he was later to wear the uniform itself for which he had blindly fought.

It was the new civilian-military act which saved him. He was like a man who had been for a long time in a swamp, in the dark. It was as though he not only could see no path ahead of him, he knew that there was none. Then suddenly his life opened definite and clear. The wasted years in which he had shown no ability in school, in which he had been known as lazy, recalcitrant, without ambition, were behind him, forgotten. He could now see his life opening before him, uncomplex and inescapable as a barren corridor, completely freed now of ever again having to think or decide, the burden which he now assumed and carried as bright

and weightless and martial as his insignatory brass: a sublime and implicit faith in physical courage and blind obedience, and a belief that the white race is superior to any and all other races and that the American is superior to all other white races and that the American uniform is superior to all men, and that all that would ever be required of him in payment for this belief, this privilege, would be his own life. On each national holiday that had any martial flavour whatever he dressed in his captain's uniform and came down town. And those who saw him remembered him again on the day of the fight with the ex-soldier as, glittering, with his marksman's badge (he was a fine shot) and his bars, grave, erect, he walked among the civilians with about him an air half belligerent and half the self-conscious pride of a boy.

He was not a member of the American Legion, but that was his parents' fault and not his. But when Christmas was fetched back from Mottstown on that Saturday afternoon, he had already been to the commander of the local Post. His idea, his words, were quite simple and direct. "We got to preserve order," he said. "We must let the law take its course. The law, the nation. It is the right of no civilian to sentence a man to death. And we, the soldiers in Jefferson, are the ones to see to that."

"How do you know that anybody is planning anything different?" the legion commander said. "Have you heard any talk?"

"I don't know. I haven't listened." He didn't lie. It was as though he did not attach enough importance to what might or might not have been said by the civilian citizens to lie about it. "That's not the question. It's whether or not we, as soldiers, that have worn the uniform, are going to be the first to state where we stand. To show these people right off just where the government of the country stands on such things. That there won't be any need for them even to talk." His plan was quite simple. It was to form the legion Post into a platoon, with himself in command vide his active commission. "But if they don't want me to command, that's all right too. I'll be second, if they say. Or a sergeant or a corporal." And he meant it. It was not vain glory that he wanted. He was too sincere. So sincere, so humourless, that the legion commander withheld the flippant refusal he was about to make.

"I still don't think that there is any need of it. And if there

was, we would all have to act as civilians. I couldn't use the Post like that. After all, we are not soldiers now. I don't think I would, if I could."

Grimm looked at him, without anger, but rather as if he were some kind of bug. "Yet you wore the uniform once," he said, with a kind of patience. He said: "I suppose you won't use your authority to keep me from talking to them, will you? As individuals?"

"No. I haven't any authority to do that, anyway. But just as individuals, mind. You mustn't use my name at all."

Then Grimm gave him a shot on his own account. "I am not likely to do that," he said. Then he was gone. That was Saturday, about four o'clock. For the rest of that afternoon he circulated about the stores and offices where the legion members worked, so that by nightfall he had enough of them also worked up to his own pitch to compose a fair platoon. He was indefatigable, restrained yet forceful; there was something about him irresistible and prophet-like. Yet the recruits were with the commander in one thing: the official designation of the legion must be kept out of it—whereupon and without deliberate intent, he had gained his original end: he was now in command. He got them all together just before supper-time and divided them into squads and appointed officers and a staff; the younger ones, the ones who had not gone to France, taking proper fire by now. He addressed them, briefly, coldly: "... order ... course of justice ... let the people see that we have worn the uniform of the United States ... And one thing more." For the moment now he had descended to familiarity: the regimental commander who knows his men by their first names. "I'll leave this to you fellows. I'll do what you say. I thought it might be a good thing if I wear my uniform until this business is settled. So they can see that Uncle Sam is present in more than spirit."

"But he's not," one said quickly, immediately; he was of the same cut as the commander, who by the way was not present. "This is not government trouble yet. Kennedy might not like it. This is Jefferson's trouble, not Washington's."

"Make him like it," Grimm said. "What does your legion stand for, if not for the protection of America and Americans?"

"No," the other said. "I reckon we better not make a parade out of this. We can do what we want without that. Better. Ain't that right, boys?"

"All right," Grimm said. "I'll do as you say. But every man will want a pistol. We'll have a small arms' inspection here in one hour. Every man will report here."

"What's Kennedy going to say about pistols?" one said.

"I'll see to that," Grimm said. "Report here in one hour exactly, with side arms." He dismissed them. He crossed the quiet square to the sheriff's office. The sheriff was at home, they told him. "At home?" he repeated. "Now? What's he doing at home now?"

"Eating, I reckon. A man as big as him has got to eat several times a day."

"At home," Grimm repeated. He did not glare; it was again that cold and detached expression with which he had looked at the legion commander. "Eating," he said. He went out, already walking fast. He recrossed the empty square, the quiet square empty of people peacefully at supper-tables about that peaceful town and that peaceful country. He went to the sheriff's home. The sheriff said No at once.

"Fifteen or twenty folks milling around the square with pistols in their pants? No, no. That won't do. I can't have that. That won't do. You let me run this."

For a moment longer Grimm looked at the sheriff. Then he turned, already walking fast again. "All right," he said. "If that's the way you want it. I don't interfere with you and you don't interfere with me, then." It didn't sound like a threat. It was too flat, too final, too without heat. He went on, rapidly. The sheriff watched him; then he called. Grimm turned.

"You leave yours at home, too," the sheriff said. "You hear me?" Grimm didn't answer. He went on. The sheriff watched him out of sight, frowning.

That evening after supper the sheriff went back down-town—something he had not done for years save when urgent and inescapable business called. He found a picket of Grimm's men at the jail, and another in the courthouse, and a third patrolling the square and the adjacent streets. The others, the relief, they told the sheriff, were in the cotton office where Grimm was employed, which they were using for an orderly room, a P.C. The sheriff met Grimm on the street, making a round of inspection. "Come here, boy," the sheriff said. Grimm halted. He did not approach; the sheriff went to him. He patted Grimm's hip with a fat hand. "I told you to leave that at home," he said. Grimm

said nothing. He watched the sheriff levelly. The sheriff sighed. "Well, if you won't, I reckon I'll have to make you a special deputy. But you ain't to even show that gun unless I tell you to. You hear me?"

"Certainly not," Grimm said. "You certainly wouldn't want me to draw it if I didn't see any need to."

"I mean, not till I tell you to."

"Certainly," Grimm said, without heat, patiently, immediately. "That's what we both said. Don't you worry. I'll be there."

Later, as the town quieted for the night, as the picture show emptied and the drug stores closed one by one, Grimm's platoon began to drop off too. He did not protest, watching them coldly; they became a little sheepish, defensive. Again without knowing it he had played a trump card. Because of the fact that they felt sheepish, feeling that somehow they had fallen short of his own cold ardour, they would return tomorrow if just to show him. A few remained; it was Saturday night anyhow, and someone got more chairs from somewhere and they started a poker game. It ran all night, though from time to time Grimm (he was not in the game; neither would he permit his second in command, the only other there who held the equivalent of commissioned rank, to engage) sent a squad out to make a patrol of the square. By this time the night marshal was one of them, though he too did not take a hand in the game.

Sunday was quiet. The poker game ran quietly through that day, broken by the periodical patrols, while the quiet church bells rang and the congregations gathered in decorous clumps of summer colours. About the square it was already known that the special Grand Jury would meet to-morrow. Somehow the very sound of the two words with their evocation secret and irrevocable and something of a hidden and unsleeping and omnipotent eye watching the doings of men, began to reassure Grimm's men in their own make-believe. So quickly is man unwittingly and unpredictably moved that without knowing that they were thinking it, the town had suddenly accepted Grimm with respect and perhaps a little awe and a deal of actual faith and confidence, as though somehow his vision and patriotism and pride in the town, the occasion, had been quicker and truer than theirs. His men anyway assumed and accepted this; after the sleepless night, the tenseness, the holiday, the suttee of volition's surrender, they

were almost at the pitch where they might die for him, if occasion rose. They now moved in a grave and slightly awe-inspiring reflected light which was almost as palpable as the khaki would have been which Grimm wished them to wear, wished that they wore, as though each time they returned to the orderly room they dressed themselves anew in suave and austere splendid scraps of his dream.

This lasted through Sunday night. The poker game ran. The caution, the surreptitiousness, which had clothed it was now gone. There was something about it too assured and serenely confident to the braggadocio; tonight when they heard the marshal's feet on the stairs, one said, "Ware M.P.'s," and for an instant they glanced at one another with hard, bright, dare-devil eyes; then one said, quite loud: "Throw the son of a bitch out," and another through pursed lips made the immemorial sound. And so the next morning, Monday, when the first country cars and wagons began to gather, the platoon was again intact. And they now wore uniforms. It was their faces. Most of them were of an age, a generation, an experience. But it was more than that. They now had a profound and bleak gravity as they stood where crowds milled, grave, austere, detached, looking with blank, bleak eyes at the slow throngs who, feeling, sensing without knowing, drifted before them, slowing, staring, so that they would be ringed with faces rapt and empty and immobile as the faces of cows, approaching and drifting on, to be replaced. And all morning the voices came and went, in quiet question and answer: "There he goes. That young fellow with the automatic pistol. He's the captain of them. Special officer sent by the governor. He's the head of the whole thing. Sheriff ain't got no say in it today."

Later, when it was too late, Grimm told the sheriff: "If you had just listened to me. Let me bring him out of that cell in a squad of men, instead of sending him across the square with one deputy and not even handcuffed to him, in all that crowd where that damned Buford didn't dare shoot, even if he could hit a door."

"How did I know he aimed to break, would think of trying it right then and there?" the sheriff said. "When Stevens had done told me he would plead guilty and take a life sentence."

But it was too late then. It was all over then. It happened in the middle of the square, halfway between the sidewalk and the

courthouse, in the midst of a throng of people thick as on Fair Day, though the first that Grimm knew of it was when he heard the deputy's pistol twice, fired into the air. He knew at once what had happened, though he was at the time inside the courthouse. His reaction was definite and immediate. He was already running toward the shots when he shouted back over his shoulder at the man who had tagged him now for almost forty-eight hours as half aide and half orderly: "Turn in the fire alarm!"

"The fire alarm?" the aide said. "What—"

"Turn in the fire alarm!" Grimm shouted back. "It don't matter what folks think, just so they know that something . . ." He did not finish; he was gone.

He ran among running people, overtaking and passing them, since he had an objective and they did not; they were just running, the black, blunt, huge automatic opening a way for him like a plough. They looked at his tense, hard, young face with faces blanched and gaped, with round, toothed orifices; they made one long sound like a murmuring sigh: "There . . . went that way . . ." But already Grimm had seen the deputy, running, his pistol aloft in his hand. Grimm glanced once about and sprang forward again; in the throng which had evidently been pacing the deputy and the prisoner across the square was the inevitable hulking youth in the uniform of the Western Union, leading his bicycle by the horns like a docile cow. Grimm rammed the pistol back into the holster and flung the boy aside and sprang onto the bicycle, with never a break in motion.

The bicycle possessed neither horn nor bell. Yet they sensed him somehow and made way; in this too he seemed to be served by certitude, the blind and untroubled faith in the rightness and infallibility of his actions. When he overtook the running deputy he slowed the bicycle. The deputy turned upon him a face sweating, gaped with shouting and running. "He turned," the deputy screamed. "Into that alley by—"

"I know," Grimm said. "Was he handcuffed?"

"Yes!" the deputy said. The bicycle leaped on.

'Then he can't run very fast,' Grimm thought. 'He'll have to hole up soon. Get out of the open, anyway.' He turned into the alley, fast. It ran back between two houses, with a board fence on one side. At that moment the fire siren sounded for the first time, beginning and mounting to a slow and sustained

scream that seemed at last to pass beyond the realm of hearing, into that of sense, like soundless vibration. Grimm wheeled on, thinking swiftly, logically, with a kind of fierce and constrained joy. 'The first thing he will want is to get out of sight,' he thought, looking about. On one hand the lane was open, on the other stood the board fence six feet high. At the end it was cut short off by a wooden gate, beyond which was a pasture and then a deep ditch which was a town landmark. The tops of tall trees which grew in it just showed above the rim; a regiment could hide and deploy in it. "Ah," he said, aloud. Without stopping or slowing he swept the bicycle around and pedalled back down the lane toward the street which he had just quitted. The wail of the siren was dying now, descending back into hearing again, and as he slewed the bicycle into the street he saw briefly the running people and a car bearing down upon him. For all his pedalling the car overtook him; its occupants leaned shouting toward his set, forward-looking face. "Get in here!" they shouted. "In here!" He did not answer. He did not look at them. The car had overshot him, slowing; now he passed it at his swift, silent steady pace; again the car speeded up and passed him, the men leaning out and looking ahead. He was going fast too, silent, with the delicate swiftness of an apparition, the implacable undeviation of Juggernaut or Fate. Behind him the siren began again its rising wail. When next the men in the car looked back for him, he had vanished completely.

He had turned full speed into another lane. His face was rock-like, calm, still bright with that expression of fulfilment, of grave and reckless joy. This lane was more rutted than the other, and deeper. It came out at last upon a barren knoll where, springing to earth while the bicycle shot on, failing, he could see the full span of the ravine along the edge of town, his view of it broken by two or three negro cabins which lined the edge of it. He was quite motionless, still, alone, fateful, like a landmark almost. Again from the town behind him the scream of the siren began to fall.

Then he saw Christmas. He saw the man, small with distance, appear up out of the ditch, his hands close together. As Grimm watched he saw the fugitive's hands glint once like the flash of a heliograph as the sun struck the handcuffs, and it seemed to him that even from here he could hear the panting and desperate breath of the man who even now was not free. Then the



tiny figure ran again and vanished beyond the nearest negro cabin.

Grimm ran too now. He ran swiftly, yet there was no haste about him, no effort. There was nothing vengeful about him either, no fury, no outrage. Christmas saw that, himself. Because for an instant they looked at one another almost face to face. That was when Grimm, running, was in the act of passing beyond the corner of the cabin. At that instant Christmas leaped from the rear window of it, with an effect as of magic, his manacled hands high and now glinting as if they were on fire. For an instant they glared at one another, the one stopped in the act of crouching from the leap, the other in midstride of running, before Grimm's momentum carried him past the corner. In that instant he saw that Christmas now carried a heavy nickel-plated pistol. Grimm whirled and turned and sprang back past the corner, drawing the automatic.

He was thinking swiftly, calmly, with that quiet joy: 'He can do two things. He can try for the ditch again, or he can dodge around the house until one of us gets a shot. And the ditch is on his side of the house.' He reacted immediately. He ran at full speed around the corner which he had just turned. He did it as though under the protection of a magic or a providence, or as if he knew that Christmas would not be waiting there with the pistol. He ran on past the next corner without pausing.

He was beside the ditch now. He stopped, motionless in midstride. Above the blunt, cold rake of the automatic his face had that serene, unearthly luminousness of angels in church windows. He was moving again almost before he had stopped, with that lean, swift, blind obedience to whatever Player moved him on the Board. He ran to the ditch. But in the beginning of his plunge downward into the brush that choked the steep descent he turned, clawing. He saw now that the cabin sat some two feet above the earth. He had not noticed it before, in his haste. He knew now that he had lost a point. That Christmas had been watching his legs all the time beneath the house. He said, "Good man."

His plunge carried him some distance before he could stop himself and climb back out. He seemed indefatigable, not flesh and blood, as if the Player who moved him for pawn likewise found him breath. Without a pause, in the same surge that carried him up out of the ditch again, he was running again. He ran

around the cabin in time to see Christmas fling himself over a fence three hundred yards away. He did not fire, because Christmas was now running through a small garden and straight toward a house. Running, he saw Christmas leap up the back steps and enter the house. "Hah," Grimm said. "The preacher's house. Hightower's house."

He did not slow, though he swerved and ran around the house and to the street. The car which had passed him and lost him and then returned was just where it should have been, just where the Player had desired it to be. It stopped without signal from him and three men got out. Without a word Grimm turned and ran across the yard and into the house where the old disgraced minister lived alone, and the three men followed, rushing into the hall, pausing, bringing with them into its stale and cloistral dimness something of the savage summer sunlight which they had just left.

It was upon them, of them: its shameless savageness. Out of it their faces seemed to glare with bodiless suspension as though from haloes as they stooped and raised Hightower, his face bleeding, from the floor where Christmas, running up the hall, his raised and armed and manacled hands full of glare and glitter like lightning bolts, so that he resembled a vengeful and furious god pronouncing a doom, had struck him down. They held the old man on his feet.

"Which room?" Grimm said, shaking him. "Which room, old man?"

"Gentlemen!" Hightower said. Then he said: "Men! Men!"

"Which room, old man?" Grimm shouted.

They held Hightower on his feet; in the gloomy hall, after the sunlight, he too with his bald head and his big pale face streaked with blood, was terrible. "Men!" he cried. "Listen to me. He was here that night. He was with me the night of the murder. I swear to God——"

"Jesus Christ!" Grimm cried, his young voice clear and outraged like that of a young priest. "Has every preacher and old maid in Jefferson taken their pants down to the yellow-bellied son of a bitch?" He flung the old man aside and ran on.

It was as though he had been merely waiting for the Player to move him again, because with that unfailing certitude he ran straight to the kitchen and into the doorway, already firing, almost before he could have seen the table overturned and stand-

ing on its edge across the corner of the room, and the bright and glittering hands of the man who crouched behind it, resting upon the upper edge. Grimm emptied the automatic's magazine into the table; later someone covered all five shots with a folded handkerchief.

But the Player was not done yet. When the others reached the kitchen they saw the table flung aside now and Grimm stooping over the body. When they approached to see what he was about, they saw that the man was not dead yet, and when they saw what Grimm was doing one of the men gave a choked cry and stumbled back into the wall and began to vomit. Then Grimm too sprang back, flinging behind him the bloody butcher knife. "Now you'll let white women alone, even in hell," he said. But the man on the floor had not moved. He just lay there, with his eyes open and empty of everything save consciousness, and with something, a shadow, about his mouth. For a long moment he looked up at them with peaceful and unfathomable and unbearable eyes. Then his face, body, all, seemed to collapse, to fall in upon itself, and from out the slashed garments about his hips and loins the pent black blood seemed to rush like a released breath. It seemed to rush out of his pale body like the rush of sparks from a rising rocket; upon that black blast the man seemed to rise soaring into their memories forever and ever. They are not to lose it, in whatever peaceful valleys, beside whatever placid and reassuring streams of old age, in the mirroring faces of whatever children they will contemplate old disasters and newer hopes. It will be there, musing, quiet, steadfast, not fading and not particularly threatful, but of itself alone serene, of itself alone triumphant. Again from the town, deadened a little by the walls, the scream of the siren mounted toward its unbelievable crescendo, passing out of the realm of hearing.



## THE COURTHOUSE

(*A Name for the City*)

THE courthouse is less old than the town, which began somewhere under the turn of the century as a Chickasaw Agency trading-post and so continued for almost thirty years before it discovered, not that it lacked a depository for its records and certainly not that it needed one, but that only by creating or anyway decreeing one, could it cope with a situation which otherwise was going to cost somebody money;

The settlement had the records; even the simple dispossession of Indians begot in time a minuscule of archive, let alone the normal litter of man's ramshackle confederation against environment—that time and that wilderness—in this case, a meagre, fading, dog-eared, uncorrelated, at times illiterate sheaf of land grants and patents and transfers and deeds, and tax- and militia-rolls, and bills of sale for slaves, and counting-house lists of spurious currency and exchange rates, and liens and mortgages, and listed rewards for escaped or stolen Negroes and other livestock, and diary-like annotations of births and marriages and deaths and public hangings and land-auctions, accumulating slowly for those three decades in a sort of iron pirate's chest in the back room of the post-office-trading-post-store, until that day thirty years later when, because of a jailbreak compounded by an ancient monster iron padlock transported a thousand miles by horseback from Carolina, the box was removed to a small new lean-to room like a wood- or tool-shed built two days ago against one outside wall of the morticed-log mud-chinked shake-down jail; and thus was born the Yoknapatawpha County courthouse: by simple fortuity, not only less old than even the jail, but come into existence at all by chance and accident: the box containing the documents not moved from any place, but simply to one; removed from the trading-post back room not for any reason inherent in either the back room or the box, but on the contrary: which—the box—was not only in nobody's way in the back room, it was even missed when gone since it had served as another seat or stool among the powder- and whisky-kegs and firkins of salt and lard about the stove on winter nights; and was moved at all for the simple reason that suddenly the settlement (overnight it would become

a town without having been a village; one day in about a hundred years it would wake frantically from its communal slumber into a rash of Rotary and Lion Clubs and Chambers of Commerce and City Beautifuls: a furious beating of hollow drums toward nowhere, but merely to sound louder than the next little human clotting to its north or south or east or west, dubbing itself city as Napoleon dubbed himself emperor and defending the expedient by padding its census rolls—a fever, a delirium in which it would confound forever seething with motion and motion with progress. But that was a hundred years away yet; now it was frontier, the men and women pioneers, tough, simple, and durable, seeking money or adventure or freedom or simple escape, and not too particular how they did it.) discovered itself faced not so much with a problem which had to be solved, as a Damocles sword of dilemma from which it had to save itself;

Even the jailbreak was fortuity: a gang—three or four—of Natchez Trace bandits (twenty-five years later legend would begin to affirm, and a hundred years later would still be at it, that two of the bandits were the Harpes themselves, Big Harpe anyway, since the circumstances, the method of the breakout left behind like a smell, an odour, a kind of gargantuan and bizarre playfulness at once humorous and terrifying, as if the settlement had fallen, blundered, into the notice or range of an idle and whimsical giant. Which—that they were the Harpes—was impossible, since the Harpes and even the last of Mason's ruffians were dead or scattered by this time, and the robbers would have had to belong to John Murrel's organisation—if they needed to belong to any at all other than the simple fraternity of rapine.) captured by chance by an incidental band of civilian more-or-less militia and brought in to the Jefferson jail because it was the nearest one, the militia band being part of a general muster at Jefferson two days before for a Fourth-of-July barbecue, which by the second day had been refined by hardy elimination into one drunken brawling which rendered even the hardest survivors vulnerable enough to be ejected from the settlement by the civilian residents, the band which was to make the capture having been carried, still comatose, in one of the evicting wagons to a swamp four miles from Jefferson known as Hurricane Bottoms, where they made camp to regain their strength or at least their legs, and where that night the four—or three—bandits, on the way across

country to their hide-out from their last exploit on the Trace, stumbled onto the campfire. And here report divided; some said that the sergeant in command of the militia recognised one of the bandits as a deserter from his corps, others said that one of the bandits recognised in the sergeant a former follower of his, the bandit's, trade. Anyway on the fourth morning all of them, captors and prisoners, returned to Jefferson in a group, some said in confederation now seeking more drink, others said that the captors brought their prizes back to the settlement in revenge for having been evicted from it. Because these were frontier, pioneer times, when personal liberty and freedom were almost a physical condition like fire or flood, and no community was going to interfere with anyone's morals as long as the amoralist practised somewhere else, and so Jefferson, being neither on the Trace nor the River but lying about midway between, naturally wanted no part of the underworld of either;

But they had some of it now, taken as it were by surprise, un-awares, without warning to prepare and fend off. They put the bandits into the log-and-mud-chinking jail, which until now had had no lock at all since its clients so far had been amateurs—local brawlers and drunkards and run-away slaves—for whom a single heavy wooden beam in slots across the outside of the door like on a corncrib, had sufficed. But they had now what might be four—three—Dillingers or Jesse Jameses of the time, with rewards on their heads. So they locked the jail; they bored an auger hole through the door and another through the jamb and passed a length of heavy chain through the holes and sent a messenger on the run across to the post-office-store to fetch the ancient Carolina lock from the last Nashville mail-pouch—the iron monster weighing almost fifteen pounds, with a key almost as long as a bayonet, not just the only lock in that part of the country, but the oldest lock in that cranny of the United States, brought there by one of the three men who were what was to be Yoknapatawpha County's coeval pioneers and settlers, leaving in it the three oldest names—Alexander Holston, who came as half-groom and half bodyguard to Doctor Samuel Habersham, and half nurse and half tutor to the doctor's eight-year-old motherless son, the three of them riding horseback across Tennessee from the Cumberland Gap along with Louis Grenier, the Huguenot younger son who brought the first slaves into the

country and was granted the first big land patent and so became the first cotton planter; while Doctor Habersham, with his worn black bag of pills and knives and his brawny taciturn bodyguard and his half orphan child, became the settlement itself (for a time, before it was named, the settlement was known as Doctor Habersham's, then Habersham's, then simply Habersham; a hundred years later, during a schism between two ladies' clubs over the naming of the streets in order to get free mail delivery, a movement was started, first, to change the name back to Habersham; then, failing that, to divide the town in two and call one half of it Habersham after the old pioneer doctor and founder)—friend of old Issetibbeha, the Chickasaw chief (the motherless Habersham boy, now a man of twenty-five, married one of Issetibbeha's granddaughters and in the thirties emigrated to Oklahoma with his wife's dispossessed people), first unofficial, then official Chickasaw agent until he resigned in a letter of furious denunciation addressed to the President of the United States himself; and—his charge and pupil a man now—Alexander Holston became the settlement's first publican, establishing the tavern still known as the Holston House, the original log walls and puncheon floors and hand-morticed joints of which are still buried somewhere beneath the modern pressed glass and brick veneer and neon tubes. The lock was his;

Fifteen pounds of useless iron lugged a thousand miles through a desert of precipice and swamp, of flood and drouth and wild beasts and wild Indians and wilder white men, displacing that fifteen pounds better given to food or seed to plant food or even powder to defend with, to become a fixture, a kind of landmark, in the bar of a wilderness ordinary, locking and securing nothing, because there was nothing behind the heavy bars and shutters needing further locking and securing; not even a paper weight because the only papers in the Holston House were the twisted spills in an old powder horn above the mantel for lighting tobacco; always a little in the way, since it had constantly to be moved: from bar to shelf to mantel then back to bar again until they finally thought about putting it on the bi-monthly mail-pouch; familiar, known, presently the oldest unchanged thing in the settlement, older than the people since Issetibbeha and Doctor Habersham were dead, and Alexander Holston was an old man crippled with arthritis, and Louis Grenier had a settle-



ment of his own on his vast plantation, half of which was not even in Yoknapatawpha County, and the settlement rarely saw him; older than the town, since there were new names in it now even when the old blood ran in them—Sartoris and Stevens, Compson and McCaslin and Sutpen and Coldfield—and you no longer shot a bear or deer or wild turkey simply by standing for a while in your kitchen door, not to mention the pouch of mail—letters and even newspapers—which came from Nashville every two weeks by a special rider who did nothing else and was paid a salary for it by the Federal Government; and that was the second phase of the monster Carolina lock's transubstantiation into the Yoknapatawpha County courthouse;

The pouch didn't always reach the settlement every two weeks, not even always every month. But sooner or later it did, and everybody knew it would, because it—the cowhide saddlebag not even large enough to hold a full change of clothing, containing three or four letters and half that many badly-printed one- and two-sheet newspapers already three or four months out of date and usually half and sometimes wholly misinformed or incorrect to begin with—was the United States, the power and the will to liberty, owing liegence to no man, bringing even into that still almost pathless wilderness the thin peremptory voice of the nation which had wrenched its freedom from one of the most powerful peoples on earth and then again within the same lifespan successfully defended it; so peremptory and audible that the man who carried the pouch on the galloping horse didn't even carry any arms except a tin horn, traversing month after month, blatantly, flagrantly, almost contemptuously, a region where for no more than the boots on his feet, men would murder a traveller and gut him like a bear or deer or fish and fill the cavity with rocks and sink the evidence in the nearest water; not even deigning to pass quietly where other men, even though armed and in parties, tried to move secretly or at least without uproar, but instead announcing his solitary advent as far ahead of himself as the ring of the horn would carry. So it was not long before Alexander Holston's lock had moved to the mail-pouch. Not that the pouch needed one, having come already the three hundred miles from Nashville without a lock. (It had been projected at first that the lock remain on the pouch constantly. That is, not just while the pouch was in the settlement, but while it was on the

horse between Nashville and the settlement too. The rider refused, succinctly, in three words, one of which was printable. His reason was the lock's weight. They pointed out to him that this would not hold water, since not only—the rider was a frail irascible little man weighing less than a hundred pounds—would the fifteen pounds of lock even then fail to bring his weight up to that of a normal adult male, the added weight of the lock would merely match that of the pistols which his employer, the United States Government, believed he carried and even paid him for having done so, the rider's reply to this being succinct too though not so glib: that the lock weighed fifteen pounds either at the back door of the store in the settlement, or at that of the post-office in Nashville. But since Nashville and the settlement were three hundred miles apart, by the time the horse had carried it from one to the other, the lock weighed fifteen pounds to the mile times three hundred miles, or forty-five hundred pounds. Which was manifest nonsense, a physical impossibility either in lock or horse. Yet indubitably fifteen pounds times three hundred miles was forty-five hundred something, either pounds or miles—especially as while they were still trying to unravel it, the rider repeated his first three succinct—two unprintable—words.) So less than ever would the pouch need a lock in the back room of the trading-post, surrounded and enclosed once more by civilisation, where its very intactness, its presence to receive a lock, proved its lack of that need during the three hundred miles of rapine-haunted Trace; needing a lock as little as it was equipped to receive one, since it had been necessary to slit the leather with a knife just under each jaw of the opening and insert the lock's iron mandible through the two slits and clash it home, so that any other hand with a similar knife could have cut the whole lock from the pouch as easily as it had been clasped onto it. So the old lock was not even a symbol of security; it was a gesture of salutation, of free men to free men, of civilisation to civilisation across not just the three hundred miles of wilderness to Nashville, but the fifteen hundred to Washington: of respect without servility, allegiance without abasement to the government which they had helped to found and had accepted with pride but still as free men, still free to withdraw from it at any moment when the two of them found themselves no longer compatible, the old lock meeting the pouch each time on its arrival to clasp it in iron and inviolable symbolism, while old Alec Holston, childless

bachelor, grew a little older and greyer, a little more arthritic in flesh and temper too, a little stiffer and more rigid in bone and pride too, since the lock was still his, he had merely lent it, and so in a sense he was the grandfather in the settlement of the inviolability not just of government mail, but of a free government of free men too, so long as the government remembered to let men live free, not under it but beside it;

That was the lock; they put it on the jail. They did it quickly, not even waiting until a messenger could have got back from the Holston House with old Alec's permission to remove it from the mail-pouch or use it for the new purpose. Not that he would have objected on principle nor refused his permission except by simple instinct; that is, he would probably have been the first to suggest the lock if he had known in time or thought of it first, but he would have refused at once if he thought the thing was contemplated without consulting him. Which everybody in the settlement knew, though this was not at all why they didn't wait for the messenger. In fact, no messenger had ever been sent to old Alec; they didn't have time to send one, let alone wait until he got back; they didn't want the lock to keep the bandits in, since (as was later proved) the old lock would have been no more obstacle for the bandits to pass than the customary wooden bar; they didn't need the lock to protect the settlement from the bandits, but to protect the bandits from the settlement. Because the prisoners had barely reached the settlement when it developed that there was a faction bent on lynching them at once, out of hand, without preliminary—a small but determined gang which tried to wrest the prisoners from their captors while the militia was still trying to find someone to surrender them to, and would have succeeded except for a man named Compson, who had come to the settlement a few years ago with a race-horse, which he swapped to Ikkemotubbe, Issetibbeha's successor in the chiefship, for a square mile of what was to be the most valuable land in the future town of Jefferson, who, legend said, drew a pistol and held the ravishers at bay until the bandits could be got into the jail and the auger holes bored and someone sent to fetch old Alec Holston's lock. Because there were indeed new names and faces too in the settlement now—faces so new as to have (to the older residents) no discernible antecedents other than mammalinity, nor past other than the simple years

which had scored them; and names so new as to have no discernible (nor discoverable either) antecedents or past at all, as though they had been invented yesterday, report dividing again: to the effect that there were more people in the settlement that day than the militia sergeant whom one or all of the bandits might recognise;

So Compson locked the jail, and a courier with the two best horses in the settlement—one to ride and one to lead—cut through the woods to the Trace to ride the hundred-odd miles to Natchez with news of the capture and authority to dicker for the reward; and that evening in the Holston House kitchen was held the settlement's first municipal meeting, prototype not only of the town council after the settlement would be a town, but of the Chamber of Commerce when it would begin to proclaim itself a city, with Compson presiding, not old Alec, who was quite old now, grim, taciturn, sitting even on a hot July night before a smouldering log in his vast chimney, his back even turned to the table (he was not interested in the deliberation; the prisoners were his already since his lock held them; whatever the conference decided would have to be submitted to him for ratification anyway before anyone could touch his lock to open it) around which the progenitors of the Jefferson city fathers sat in what was almost a council of war, not only discussing the collecting of the reward, but the keeping and defending it. Because there were two factions of opposition now: not only the lynching party, but the militia band too, who now claimed that as prizes the prisoners still belonged to their original captors; that they—the militia—had merely surrendered the prisoners' custody but had relinquished nothing of any reward: on the prospect of which, the militia band had got more whisky from the trading-post store and had built a tremendous bonfire in front of the jail, around which they and the lynching party had now confederated in a wassail or conference of their own. Or so they thought. Because the truth was that Compson, in the name of a crisis in the public peace and welfare, had made a formal demand on the professional bag of Doctor Peabody, old Doctor Habersham's successor, and the three of them—Compson, Peabody, and the post trader (his name was Ratcliffe; a hundred years later it would still exist in the county, but by that time it had passed through two inheritors who had dispensed with the

eye in the transmission of words, using only the ear, so that by the time the fourth one had been compelled by simple necessity to learn to write it again, it had lost the 'c' and the final 'fe' too) added the laudanum to the keg of whisky and sent it as a gift from the settlement to the astonished militia sergeant, and returned to the Holston House kitchen to wait until the last of the uproar died; then the law-and-order party made a rapid sortie and gathered up all the comatose opposition, lynchers and captors too, and dumped them all into the jail with the prisoners and locked the door again and went home to bed—until the next morning, when the first arrivals were met by a scene resembling an outdoor stage setting: which was how the legend of the mad Harpes started: a thing not just fantastical but incomprehensible, not just whimsical but a little terrifying (though at least it was bloodless, which would have contented neither Harpe): not just the lock gone from the door nor even just the door gone from the jail, but the entire wall gone, the mud-chinked axe-morticed logs unjointed neatly and quietly in the darkness and stacked as neatly to one side, leaving the jail open to the world like a stage on which the late insurgents still lay sprawled and various in deathlike slumber, the whole settlement gathered now to watch Compson trying to kick at least one of them awake, until one of the Holston slaves—the cook's husband, the waiter-groom-hostler—ran into the crowd shouting, "Whar de lock, whar de lock, ole Boss say whar de lock."

It was gone (as were three horses belonging to three of the lynching faction). They couldn't even find the heavy door and the chain, and at first they were almost betrayed into believing that the bandits had had to take the door in order to steal the chain and lock, catching themselves back from the very brink of this wanton accusation of rationality. But the lock was gone; nor did it take the settlement long to realise that it was not the escaped bandits and the aborted reward, but the lock, and not a simple situation which faced them, but a problem which threatened, the slave departing back to the Holston House at a dead run and then reappearing at the dead run almost before the door, the walls, had had time to hide him, engulf and then eject him again, darting through the crowd and up to Compson himself now, saying, "Ole Boss say fetch de lock"—not send the lock, but bring the lock. So Compson and his lieutenants (and

this was where the mail rider began to appear, or rather, to emerge—the fragile wisp of a man ageless, hairless and toothless, who looked too frail even to approach a horse, let alone ride one six hundred miles every two weeks, yet who did so, and not only that but had wind enough left not only to announce and precede but even follow his passing with the jeering musical triumph of the horn:—a contempt for possible—probable—despoilers matched only by that for the official dross of which he might be despoiled, and which agreed to remain in civilised bounds only so long as the despoilers had the taste to refrain) repaired to the kitchen where old Alec still sat before his smouldering log, his back still to the room, and still not turning it this time either. And that was all. He ordered the immediate return of his lock. It was not even an ultimatum, it was a simple instruction, a decree, impersonal, the mail rider now well into the fringe of the group, saying nothing and missing nothing, like a weightless desiccated or fossil bird, not a vulture of course nor even quite a hawk, but say a pterodactyl chick arrested just out of the egg ten glaciers ago and so old in simple infancy as to be the worn and weary ancestor of all subsequent life. They pointed out to old Alec that the only reason the lock could be missing was that the bandits had not had time or been able to cut it out of the door and that even three fleeing madmen on stolen horses would not carry a six-foot oak door very far, and that a party of Ikkemotubbe's young men were even now trailing the horses westward toward the River and that without doubt the lock would be found at any moment, probably under the first bush at the edge of the settlement: knowing better, knowing that there was no limit to the fantastic and the terrifying and the bizarre, of which the men were capable who already, just to escape from a log jail, had quietly removed one entire wall and stacked it in neat piecemeal at the roadside, and that they nor old Alec neither would ever see his lock again;

Nor did they; the rest of that afternoon and all the next day too, while old Alec still smoked his pipe in front of his smouldering log, the settlement's sheepish and raging elders hunted for it, with (by now: the next afternoon) Ikkemotubbe's Chickasaws helping too, or anyway present, watching: the wild men, the wilderness's tameless evictant children looking only the more wild and homeless for the white man's denim and butternut and

felt and straw which they wore, standing or squatting or following, grave, attentive and interested, while the white men sweated and cursed among the bordering thickets of their punily-clawed foothold; and always the rider, Pettigrew, ubiquitous, everywhere, not helping search himself and never in anyone's way, but always present, inscrutable, saturnine, missing nothing: until at last toward sundown Compson crashed savagely out of the last bramble-brake and flung the sweat from his face with a full-armed sweep sufficient to repudiate a throne, and said,

"All right, god damn it, we'll pay him for it." Because they had already considered that last gambit; they had already realised its seriousness from the very fact that Peabody had tried to make a joke about it which everyone knew that even Peabody did not think humorous:

"Yes—and quick too, before he has time to advise with Pettigrew and price it by the pound."

"By the pound?" Compson said.

"Pettigrew just weighed it by the three hundred miles from Nashville. Old Alec might start from Carolina. That's fifteen thousand pounds."

"Oh," Compson said. So he blew in his men by means of a foxhorn which one of the Indians wore on a thong around his neck, though even then they paused for one last quick conference; again it was Peabody who stopped them.

"Who'll pay for it?" he said. "It would be just like him to want a dollar a pound for it, even if by Pettigrew's scale he had found it in the ashes of his fireplace." They—Compson anyway—had probably already thought of that; that, as much as Pettigrew's presence, was probably why he was trying to rush them into old Alec's presence with the offer so quickly that none would have the face to renege on a pro-rata share. But Peabody had torn it now. Compson looked about at them, sweating, grimly enraged.

"That means Peabody will probably pay one dollar," he said. "Who pays the other fourteen? Me?" Then Ratcliffe, the trader, the store's proprietor, solved it—a solution so simple, so limitless in retroact, that they didn't even wonder why nobody had thought of it before; which not only solved the problem but abolished it; and not just that one, but all problems, from now on into perpetuity, opening to their vision like the rending of a veil, like a glorious prophecy, the vast splendid limitless

panorama of America: that land of boundless opportunity, that bourne, created not by nor of the people, but for the people, as was the heavenly manna of old, with no return demand on man save the chewing and swallowing since out of its own matchless Allgood it would create produce train support and perpetuate a race of labourers dedicated to the single purpose of picking the manna up and putting it into his lax hand or even between his jaws—illimitable, vast, without beginning or end, not even a trade or a craft but a beneficence as are sunlight and rain and air, inalienable and immutable.

"Put it on the Book," Ratcliffe said—the Book: not a ledger, but *the* ledger, since it was probably the only thing of its kind between Nashville and Natchez, unless there might happen to be a similar one a few miles south at the first Choctaw agency at Yalo Busha—a ruled, paper-backed copybook such as might have come out of a schoolroom, in which accrued, with the United States as debtor, in Mohataha's name (the Chickasaw matriarch, Ikkemotubbe's mother and old Issetibbeha's sister, who—she could write her name, or anyway make something with a pen or pencil which was agreed to be, or at least accepted to be, a valid signature—signed all the conveyances as her son's kingdom passed to the white people, regularising it in law anyway) the crawling tedious list of calico and gunpowder, whisky and salt and snuff and denim pants and osseous candy drawn from Ratcliffe's shelves by her descendants and subjects and Negro slaves. That was all the settlement had to do: add the lock to the list, the account. It wouldn't even matter at what price they entered it. They could have priced it on Pettigrew's scale of fifteen pounds times the distance not just to Carolina but to Washington itself, and nobody would ever notice it probably; they could have charged the United States with seventeen thousand five hundred dollars' worth of the fossilised and indestructible candy, and none would ever read the entry. So it was solved, done, finished, ended. They didn't even have to discuss it. They didn't even think about it any more, unless perhaps here and there to marvel (a little speculatively probably) at their own moderation, since they wanted nothing—least of all, to escape any just blame—but a fair and decent adjustment of the lock. They went back to where old Alec still sat with his pipe in front of his dim hearth. Only they had overestimated him; he didn't want any money at all, he wanted his lock.



Whereupon what little remained of Compson's patience went too.

"Your lock's gone," he told old Alec harshly. "You'll take fifteen dollars for it," he said, his voice already fading, because even that rage could recognise impasse when it saw it. Nevertheless, the rage, the impotence, the sweating, the *too much*—whatever it was—forced the voice on for one word more: "Or——" before it stopped for good and allowed Peabody to fill the gap:

"Or else?" Peabody said, and not to old Alec, but to Compson. "Or else what?" Then Ratcliffe saved that too.

"Wait," he said. "Uncle Alec's going to take fifty dollars for his lock. A guarantee of fifty dollars. He'll give us the name of the blacksmith back in Cal'lina that made it for him, and we'll send back there and have a new one made. Going and coming and all'll cost about fifty dollars. We'll give Uncle Alec the fifty dollars to hold as a guarantee. Then when the new lock comes, he'll give us back the money. All right, Uncle Alec?" And that could have been all of it. It probably would have been, except for Pettigrew. It was not that they had forgotten him, nor even assimilated him. They had simply sealed—healed him off (so they thought)—him into their civic crisis as the desperate and defenceless oyster immobilises its atom of inevitable grit. Nobody had seen him move yet he now stood in the centre of them where Compson and Ratcliffe and Peabody faced old Alec in the chair. You might have said that he had oozed there, except for that adamant quality which might (in emergency) become invisible but never insubstantial and never in this world fluid; he spoke in a voice bland, reasonable and impersonal, then stood there being looked at, frail and child-sized, impermeable as diamond and manifest with portent, bringing into that backwoods room a thousand miles deep in pathless wilderness, the whole vast incalculable weight of federality, not just representing the government nor even himself just the government; for that moment at least, he was the United States.

"Uncle Alec hasn't lost any lock," he said. "That was Uncle Sam."

After a moment someone said, "What?"

"That's right," Pettigrew said. "Whoever put that lock of Holston's on that mail bag either made a voluntary gift to the United States, and the same law covers the United States

Government that covers minor children; you can give something to them, but you can't take it back, or he or they done something else."

They looked at him. Again after a while somebody said something; it was Ratcliffe. "What else?" Ratcliffe said. Pettigrew answered, still bland, impersonal, heatless and glib: "Committed a violation of act of Congress as especially made and provided for the defacement of government property, penalty of five thousand dollars or not less than one year in a Federal jail or both. For whoever cut them two slits in the bag to put the lock in, act of Congress as especially made and provided for the injury or destruction of government property, penalty of ten thousand dollars or not less than five years in a Federal jail or both." He did not move even yet; he simply spoke directly to old Alec: "I reckon you're going to have supper here same as usual sooner or later or more or less."

"Wait," Ratcliffe said. He turned to Compson. "Is that true?"

"What the hell difference does it make whether it's true or not?" Compson said. "What do you think he's going to do as soon as he gets to Nashville?" He said violently to Pettigrew: "You were supposed to leave for Nashville yesterday. What were you hanging around here for?"

"Nothing to go to Nashville for," Pettigrew said. "You don't want any mail. You ain't got anything to lock it up with."

"So we ain't," Ratcliffe said. "So we'll let the United States find the United States' lock." This time Pettigrew looked at no one. He wasn't even speaking to anyone, any more than old Alec had been when he decreed the return of his lock:

"Act of Congress as made and provided for the unauthorised removal and or use or wilful or felonious use or misuse or loss of government property, penalty the value of the article plus five hundred to ten thousand dollars or thirty days to twenty years in a Federal jail or both. They may even make a new one when they read where you have charged a post-office department lock to the Bureau of Indian Affairs." He moved; now he was speaking to old Alec again: "I'm going out to my horse. When this meeting is over and you get back to cooking, you can send your nigger for me."

Then he was gone. After a while Ratcliffe said, "What do you reckon he aims to get out of this? A reward?" But that was wrong; they all knew better than that.

"He's already getting what he wants," Compson said, and cursed again. "Confusion. Just damned confusion." But that was wrong too; they all knew that too, though it was Peabody who said it:

"No. Not confusion. A man who will ride six hundred miles through this country every two weeks, with nothing for protection but a foxhorn, ain't really interested in confusion any more than he is in money." So they didn't know yet what was in Pettigrew's mind. But they knew what he would do. That is, they knew that they did not know at all, either what he would do, or how, or when, and that there was nothing whatever that they could do about it until they discovered why. And they saw now that they had no possible means to discover that; they realised now that they had known him for three years now, during which, fragile and inviolable and undeviable and preceded for a mile or more by the strong sweet ringing of the horn, on his strong and tireless horse he would complete the bi-monthly trip from Nashville to the settlement and for the next three or four days would live among them, yet that they knew nothing whatever about him, and even now knew only that they dared not, simply dared not, take any chance, sitting for a while longer in the darkening room while old Alec still smoked, his back still squarely turned to them and their quandary too; then dispersing to their own cabins for the evening meal—with what appetite they could bring to it, since presently they had drifted back through the summer darkness when by ordinary they would have been already in bed, to the back room of Ratcliffe's store now, to sit again while Ratcliffe recapitulated in his mixture of bewilderment and alarm (and something else which they recognised was respect as they realised that he—Ratcliffe—was unshakably convinced that Pettigrew's aim was money; that Pettigrew had invented or evolved a scheme so richly rewarding that he—Ratcliffe—had not only been unable to forestall him and do it first, he—Ratcliffe—couldn't even guess what it was after he had been given a hint) until Compson interrupted him.

"Hell," Compson said. "Everybody knows what's wrong with him. It's ethics. He's a damned moralist."

"Ethics?" Peabody said. He sounded almost startled. He said quickly: "That's bad. How can we corrupt an ethical man?"

"Who wants to corrupt him?" Compson said. "All we want

him to do is stay on that damned horse and blow whatever extra wind he's got into that damned horn."

But Peabody was not even listening. He said, "Ethics," almost dreamily. He said, "Wait." They watched him. He said suddenly to Ratcliffe: "I've heard it somewhere. If anybody here knows it, it'll be you. What's his name?"

"His name?" Ratcliffe said. "Pettigrew's? Oh. His christian name." Ratcliffe told him. "Why?"

"Nothing," Peabody said. "I'm going home. Anybody else coming?" He spoke directly to nobody and said and would say no more, but that was enough: a straw perhaps, but at least a straw; enough anyway for the others to watch and say nothing either as Compson got up too and said to Ratcliffe:

"You coming?" and the three of them walked away together, beyond earshot then beyond sight too. Then Compson said, "All right. What?"

"It may not work," Peabody said. "But you two will have to back me up. When I speak for the whole settlement, you and Ratcliffe will have to make it stick. Will you?"

Compson cursed. "But at least tell us a little of what we're going to guarantee." So Peabody told them, some of it, and the next morning entered the stall in the Holston House stable where Pettigrew was grooming his ugly hammer-headed iron-muscled horse.

"We decided not to charge that lock to old Mohataha, after all," Peabody said.

"That so?" Pettigrew said. "Nobody in Washington would ever catch it. Certainly not the ones that can read."

"We're going to pay for it ourselves," Peabody said. "In fact, we're going to do a little more. We've got to repair that jail wall anyhow; we've got to build one wall anyway. So by building three more, we will have another room. We got to build one anyway, so that don't count. So by building an extra three-wall room, we will have another four-wall house. That will be the courthouse." Pettigrew had been hissing gently between his teeth at each stroke of the brush, like a professional Irish groom. Now he stopped, the brush and his hand arrested in midstroke, and turned his head a little.

"Courthouse?"

"We're going to have a town," Peabody said. "We already got a church—that's Whitfield's cabin. And we're going to

build a school too soon as we get around to it. But we're going to build the courthouse today; we've already got something to put in it to make it a courthouse: that iron box that's been in Ratcliffe's way in the store for the last ten years. Then we'll have a town. We've already even named her."

Now Pettigrew stood up, very slowly. They looked at one another. After a moment Pettigrew said, "So?"

"Ratcliffe says your name's Jefferson," Peabody said.

"That's right," Pettigrew said. "Thomas Jefferson Pettigrew. I'm from old Ferginny."

"Any kin?" Peabody said.

"No," Pettigrew said. "My ma named me for him, so I would have some of his luck."

"Luck?" Peabody said.

Pettigrew didn't smile. "That's right. She didn't mean luck. She never had any schooling. She didn't know the word she wanted to say."

"Have you had it?" Peabody said. Nor did Pettigrew smile now. "I'm sorry," Peabody said. "Try to forget it." He said: "We decided to name her Jefferson." Now Pettigrew didn't seem to breathe even. He just stood there, small, frail, less than boy-size, childless and bachelor, incorrigibly kinless and tieless, looking at Peabody. Then he breathed, and raising the brush, he turned back to the horse and for an instant Peabody thought he was going back to the grooming. But instead of making the stroke, he laid the hand and the brush against the horse's flank and stood for a moment, his face turned away and his head bent a little. Then he raised his head and turned his face back toward Peabody.

"You could call that lock 'axle-grease' on that Indian account," he said.

"Fifty dollars' worth of axle-grease?" Peabody said.

"To grease the wagons for Oklahoma," Pettigrew said.

"So we could," Peabody said. "Only her name's Jefferson now. We can't ever forget that any more now." And that was the courthouse—the courthouse which it had taken them almost thirty years not only to realise they didn't have, but to discover that they hadn't even needed, missed, lacked; and which, before they had owned it six months, they discovered was nowhere near enough. Because somewhere between the dark of that first day and the dawn of the next, something happened to them. They

began that same day; they restored the jail wall and cut new logs and split out shakes and raised the little floorless lean-to against it and moved the iron chest from Ratcliffe's back room; it took only the two days and cost nothing but the labour and not much of that per capita since the whole settlement was involved to a man, not to mention the settlement's two slaves—Holston's man and the one belonging to the German blacksmith—; Ratcliffe too, all he had to do was put up the bar across the inside of his back door, since his entire patronage was countable in one glance sweating and cursing among the logs and shakes of the half dismantled jail across the way opposite—including Ikkemotubbe's Chickasaw, though these were neither sweating nor cursing: the grave dark men dressed in their Sunday clothes except for the trousers, pants, which they carried rolled neatly under their arms or perhaps tied by the two legs around their necks like capes or rather hussars' dolmans where they had forded the creek, squatting or lounging along the shade, courteous, interested, and reposed (even old Mohataha herself, the matriarch, barefoot in a purple silk gown and a plumed hat, sitting in a gilt brocade empire chair in a wagon behind two mules, under a silver-handled Paris parasol held by a female slave child)—because they (the other white men, his confreres, or—during this first day—his co-victims) had not yet remarked the thing—quality—something—esoteric, eccentric, in Ratcliffe's manner, attitude,—not an obstruction nor even an impediment, not even when on the second day they discovered what it was, because he was among them, busy too, sweating and cursing too, but rather like a single chip, infinitesimal, on an otherwise unbroken flood or tide, a single body or substance, alien and unreconciled, a single thin almost unheard voice crying thinly out of the roar of a mob: "Wait, look here, listen——"

Because they were too busy raging and sweating among the dismantled logs and felling the new ones in the adjacent woods and trimming and notching and dragging them out and mixing the tenuous clay mud to chink them together with; it was not until the second day that they learned what was troubling Ratcliffe, because now they had time, the work going no slower, no lessening of sweat but on the contrary, if anything the work going even a little faster because now there was a lightness in the speed and all that was abated was the rage and the outrage, because

somewhere between the dark and the dawn of the first and the second day, something had happened to them—the men who had spent that first long hot endless July day sweating and raging about the wrecked jail, flinging indiscriminately and savagely aside the dismantled logs and the log-like laudanum-smitten inmates in order to rebuild the one, cursing old Holston and the lock and the four—three—bandits and the eleven militia-men who had arrested them, and Compson and Pettigrew and Peabody and the United States of America—the same men met at the project before sunrise on the next day which was already promising to be hot and endless too, but with the rage and the fury absent now, quiet, not grave so much as sobered, a little amazed, diffident, blinking a little perhaps, looking a little aside from one another, a little unfamiliar even to one another in the new jonquil-coloured light, looking about them at the meagre huddle of crude cabins set without order and every one a little awry to every other and all dwarfed to doll-houses by the vast loom of the woods which enclosed them—the tiny clearing clawed punily not even into the flank of pathless wilderness but into the loin, the groin, the secret parts, which was the irrevocable cast die of their lives, fates, pasts and futures—not even speaking for a while yet since each one probably believed (a little shamefaced too) that the thought was solitarily his, until at last one spoke for all and then it was all right since it had taken one conjoined breath to shape that sound, the speaker speaking not loud, diffidently, tentatively, as you insert the first light tentative push of wind into the mouthpiece of a straw-untuned foxhorn: “By God. Jefferson.”

“Jefferson, Mississippi,” a second added.

“Jefferson, Yoknapatawpha County, Mississippi,” a third corrected; who, which one, didn’t matter this time either since it was still one conjoined breathing, one compound dream-state, mused and static, well capable of lasting on past sunrise too, though they probably knew better too since Compson was still there: the gnat, the thorn, the catalyst.

“It ain’t until we finish the goddamned thing,” Compson said. “Come on. Let’s get at it.” So they finished it that day, working rapidly now, with speed and lightness too, concentrated yet inattentive, to get it done and that quickly, not to finish it but to get it out of the way, behind them; not to finish it quickly in order to own, possess it sooner, but to be able to obliterate,

efface, it the sooner, as if they had also known in that first yellow light that it would not be near enough, would not even be the beginning; that the little lean-to room they were building would not even be a pattern and could not even be called practice, working on until noon, the hour to stop and eat, by which time Louis Grenier had arrived from Frenchman's Bend (his plantation: his manor, his kitchens and stables and kennels and slave quarters and gardens and promenades and fields which a hundred years later will have vanished, his name and his blood too, leaving nothing but the name of his plantation and his own fading corrupted legend like a thin layer of the native ephemeral yet invictable dust on a section of country surrounding a little lost paintless crossroads store) twenty miles away behind a slave coachman and footman in his imported English carriage and what was said to be the finest matched team outside of Natchez or Nashville, and Compson said, "I reckon that'll do"—all knowing what he meant: not abandonment: to complete it, of course, but so little remained now that the two slaves could finish it. The four in fact, since, although as soon as it was assumed that the two Grenier Negroes would lend the two local ones a hand, Compson demurred on the grounds that who would dare violate the rigid protocol of bondage by ordering a stable-servant, let alone a house-servant, to do manual labour, not to mention having the temerity to approach old Louis Grenier with the suggestion, Peabody nipped that at once.

"One of them can use my shadow," he said. "It never blenched out there with a white doctor standing in it," and even offered to be emissary to old Grenier, except that Grenier himself forestalled them. So they ate Holston's noon ordinary, while the Chickasaws, squatting unmoving still where the creep of shade had left them in the full fierce glare of July noon about the wagon where old Mohataha still sat under her slave-borne Paris parasol, ate their lunches too which (Mohataha's and her personal retinue's came out of a woven whiteoak withe fishbasket in the wagon-bed) they appeared to have carried in from what, patterning the white people, they called their plantation too, under their arms inside the rolled-up trousers. Then they moved back to the front gallery and—not the settlement any more now: the town; it had been a town for thirty-one hours now—watched the four slaves put up the final log and pin down the final shake on the roof and hang the door, and then,



Ratcliffe leading something like the court chamberlain across a castle courtyard, cross back to the store and enter and emerge carrying the iron chest, the grave Chickasaws watching too the white man's slaves sweating the white man's ponderable dense inscrutable medicine into its new shrine. And now they had time to find out what was bothering Ratcliffe.

"That lock," Ratcliffe said.

"What?" somebody said.

"That Indian axle-grease," Ratcliffe said.

"What?" they said again. But they knew, understood, now. It was neither lock nor axle-grease; it was the fifteen dollars which could have been charged to the Indian Department on Ratcliffe's books and nobody would have ever found it, noticed it, missed it. It was not greed on Ratcliffe's part, and least of all was he advocating corruption. The idea was not even new to him; it did not need any casual man on a horse riding in to the settlement once every two or three weeks, to reveal to him that possibility; he had thought of that the first time he had charged the first sack of peppermint candy to the first one of old Mohataha's forty-year-old grandchildren and had refrained from adding two zeroes to the ten or fifteen cents for ten years now, wondering each time why he did refrain, amazed at his own virtue or at least his strength of will. It was a matter of principle. It was he—they: the settlement (town now)—who had thought of charging the lock to the United States as a provable lock, a communal risk, a concrete ineradicable object, win lose or draw, let the chips fall where they may, on that dim day when some Federal inspector might, just barely might, audit the Chickasaw affairs; it was the United States ~~itself~~ which had voluntarily offered to show them how to transmute the inevitable lock into proofless and ephemeral axle-grease—the little scrawny child-sized man, solitary unarmed impregnable and unalarmed, not even defying them, not even advocate and representative of the United States, but *the* United States, as though the United States had said, "Please accept a gift of fifteen dollars" (the town had actually paid old Alec fifteen dollars for the lock; he would accept no more), and they had not even declined it but simply abolished it since, as soon as Pettigrew breathed it into sound, the United States had already forever lost it; as though Pettigrew had put the actual ponderable fifteen gold coins into—say, Compson's or Peabody's—hands

and they had dropped them down a rat-hole or a well, doing no man any good, neither restoration to the ravaged nor emolument to the ravager, leaving in fact the whole race of man, as long as it endured, forever and irrevocably fifteen dollars deficit, fifteen dollars in the red;

That was Ratcliffe's trouble. But they didn't even listen. They heard him out of course, but they didn't even listen. Or perhaps they didn't even hear him either, sitting along the shade on Holston's gallery, looking, seeing, already a year away; it was barely the tenth of July; there was the long summer, the bright soft dry fall until the November rains, but they would require not two days this time but two years and maybe more, with a winter of planning and preparation beforehand. They even had an instrument available and waiting, like providence almost: a man named Sutpen who had come into the settlement that same spring—a big gaunt friendless passion-worn untalkative man who walked in a fading aura of anonymity and violence like a man just entered a warm room or at least a shelter, out of a blizzard, bringing with him thirty-odd men slaves even wilder and more equivocal than the native wild men, the Chickasaws, to whom the settlement had become accustomed, who (the new Negroes) spoke no English but instead what Compson, who had visited New Orleans, said was the Carib-Spanish-French of the Sugar Islands, and who (Sutpen) had bought or proved on or anyway acquired a tract of land in the opposite direction and was apparently bent on establishing a place on an even more ambitious and grandiose scale than Grenier's; he had even brought with him a tame Parisian architect—or captive rather, since it was said in Ratcliffe's back room that the man slept at night in a kind of pit at the site of the château he was planning, tied wrist to wrist with one of his captor's Carib slaves; indeed, the settlement had only to see him once to know that he was no dociler than his captor, any more than the weasel or rattlesnake is no less untame than the wolf or bear before which it gives way until completely and hopelessly cornered:—a man no larger than Pettigrew, with humorous sardonic undefeated eyes which had seen everything and believed none of it, in the broad expensive hat and brocaded waistcoat and ruffled wrists of a half-artist half-boulevardier; and they—Compson perhaps, Peabody certainly—could imagine him in his mudstained brier-slashed

brocade and lace standing in a trackless wilderness dreaming colonnades and porticoes and fountains and promenades in the style of David, with just behind each elbow an identical giant half-naked Negro not even watching him, only breathing, moving each time he took a step or shifted like his shadow repeated in two and blown to gigantic size;

So they even had an architect. He listened to them for perhaps a minute in Ratcliffe's back room. Then he made an indescribable gesture and said, "Bah. You do not need advice. You are too poor. You have only your hands, and clay to make good brick. You don't have any money. You don't even have anything to copy: how can you go wrong?" But he taught them how to mould the brick; he designed and built the kiln to bake the brick in, plenty of them since they had probably known from that first yellow morning too that one edifice was not going to be enough. But although both were conceived in the same instant and planned simultaneously during the same winter and built in continuation during the next three years, the courthouse of course came first, and in March, with stakes and hanks of fish-line, the architect laid out in a grove of oaks opposite the tavern and the store, the square and simple foundations, the irrevocable design not only of the courthouse but of the town too, telling them as much: "In fifty years you will be trying to change it in the name of what you will call progress. But you will fail; but you will never be able to get away from it." But they had already seen that, standing thigh-deep in wilderness also but with more than a vision to look at since they had at least the fish-line and the stakes, perhaps less than fifty years, perhaps—who knew?—less than twenty-five even: a Square, the courthouse in its grove the centre; quadrangular around it, the stores, two-storey, the offices of the lawyers and doctors and dentists, the lodge-rooms and auditoriums, above them; school and church and tavern and bank and jail each in its ordered place; the four broad diverging avenues straight as plumb-lines in the four directions, becoming the network of roads and by-roads until the whole county would be covered with it: the hands, the prehensile fingers clawing dragging lightward out of the disappearing wilderness year by year as up from the bottom of the receding sea, the broad rich fecund burgeoning fields, pushing thrusting each year further and further back the wilderness and its

denizens—the wild bear and deer and turkey, and the wild men (or not so wild any more, familiar now, harmless now, just obsolete: anachronism out of an old dead time and a dead age; regrettable of course, even actually regretted by the old men, fiercely as old Doctor Habersham did, and with less fire but still as irreconcilable and stubborn as old Alec Holston and a few others were still doing, until in a few more years the last of them would have passed and vanished in their turn too, obsolescent too: because this was a white man's land; that was its fate, or not even fate but destiny, its high destiny in the roster of the earth)—the veins, arteries, life- and pulse-stream along which would flow the aggrandisement of harvest: the gold: the cotton and the grain;

But above all, the courthouse: the centre, the focus, the hub; sitting looming in the centre of the county's circumference like a single cloud in its ring of horizon, laying its vast shadow to the uttermost rim of horizon; musing, brooding, symbolic and ponderable, tall as cloud, solid as rock, dominating all: protector of the weak, judicate and curb of the passions and lusts, repository and guardian of the aspirations and the hopes; rising course by brick course during that first summer, simply square, simplest Georgian colonial (this, by the Paris architect who was creating at Sutpen's Hundred something like a wing of Versailles glimpsed in a Lilliput's gothic nightmare—in revenge, Gavin Stevens would say a hundred years later, when Sutpen's own legend in the county would include the anecdote of the time the architect broke somehow out of his dungeon and tried to flee and Sutpen and his Negro head man and hunter ran him down with dogs in the swamp and brought him back) since, as the architect had told them, they had no money to buy bad taste with nor even anything from which to copy what bad taste might still have been within their compass; this one too still costing nothing but the labour and—the second year now—most of that was slave since there were still more slave owners in the settlement which had been a town and named for going on two years now, already a town and already named when the first ones waked up on that yellow morning two years back:—men other than Holston and the blacksmith (Compson was one now) who owned one or two or three Negroes, besides Grenier and Sutpen who had set up camps beside the creek in Compson's pasture for the

two gangs of their Negroes to live in until the two buildings—the courthouse and the jail—should be completed. But not altogether slave, the boundmen, the unfree, because there were still the white men too, the same ones who on that hot July morning two and now three years ago had gathered in a kind of outraged unbelief to fling, hurl up in raging sweating impotent fury the little three-walled lean-to—the same men (with affairs of their own they might have been attending to or work of their own or for which they were being hired, paid, that they should have been doing) standing or lounging about the scaffolding and the stacks of brick and puddles of clay mortar for an hour or two hours or half a day, then putting aside one of the Negroes and taking his place with trowel or saw or adze, unbidden or un-reproved either since there was none present with the right to order or deny; a stranger might have said probably for that reason, simply because now they didn't have to, except that it was more than that, working peacefully now that there was no outrage and fury, and twice as fast because there was no urgency since this was no more to be hurried by man or men than the burgeoning of a crop, working (this paradox too to anyone except men like Grenier and Compson and Peabody who had grown from infancy among slaves, breathed the same air and even suckled the same breast with the sons of Ham: black and white, free and unfree, shoulder to shoulder in the same tireless lift and rhythm as if they had the same aim and hope, which they did have as far as the Negro was capable, as even Ratcliffe, son of a long pure line of Anglo-Saxon mountain people and—destined—father of an equally long and pure line of white trash tenant farmers who never owned a slave and never would since each had and would imbibe with his mother's milk a personal violent antipathy not at all to slavery but to black skins, could have explained: the slave's simple child's mind had fired at once with the thought that he was helping to build not only the biggest edifice in the country, but probably the biggest he had ever seen; this was all but this was enough) as one because it was theirs, bigger than any because it was the sum of all and, being the sum of all, it must raise all of their hopes and aspirations level with its own aspirant and soaring cupola, so that, sweating and tireless and unflagging, they would look about at one another a little shyly, a little amazed, with something like humility too, as if they were realising, or were for a moment at

least capable of believing, that men, all men, including themselves, were a little better, purer maybe even, than they had thought, expected, or even needed to be. Though they were still having a little trouble with Ratcliffe: the money, the Holston lock-Chickasaw axle-grease fifteen dollars; not trouble really because it had never been an obstruction even three years ago when it was new, and now after three years even the light impedeless chip was worn by familiarity and custom to less than a toothpick: merely present, merely visible, or that is, audible: and no trouble *with* Ratcliffe because he made one too contraposed the tooth-pick; more: he was its chief victim, sufferer, since where with the others was mostly inattention, a little humour, now and then a little fading annoyance and impatience, with him was shame, bafflement, a little of anguish and despair like a man struggling with a congenital vice, hopeless, indomitable, already defeated. It was not even the money any more now, the fifteen dollars. It was the fact that they had refused it and, refusing it, had maybe committed a fatal and irremediable error. He would try to explain it: "It's like Old Moster and the rest of them up there that run the luck, would look down at us and say, Well well, looks like them durn peckerwoods down there don't want them fifteen dollars we was going to give them free-gratis-for-nothing. So maybe they don't want nothing from us. So maybe we better do like they seem to want, and let them sweat and swivet and scrabble through the best they can by themselves."

Which they—the town—did, though even then the courthouse was not finished for another six years. Not but that they thought it was: complete: simple and square, floored and roofed and windowed, with a central hallway and the four offices—sheriff and tax assessor and circuit- and chancery-clerk (which—the chancery-clerk's office—would contain the ballot boxes and booths for voting)—below, and the courtroom and jury-room and the judge's chambers above—even to the pigeons and English sparrows, migrants too but not pioneers, inevitably urban in fact, come all the way from the Atlantic coast as soon as the town became a town with a name, taking possession of the gutters and eave-boxes almost before the final hammer was withdrawn, uxorious and interminable the one, garrulous and myriad the other. Then in the sixth year old Alec Holston died

and bequeathed back to the town the fifteen dollars it had paid him for the lock; two years before, Louis Grenier had died and his heirs still held in trust on demand the fifteen hundred dollars his will had devised it, and now there was another newcomer in the county, a man named John Sartoris, with slaves and gear and money too like Grenier and Sutpen, but who was an even better stalemate to Sutpen than Grenier had been because it was apparent at once that he, Sartoris, was the sort of man who could even cope with Sutpen in the sense that a man with a sabre or even a small sword and heart enough for it could cope with one with an axe; and that summer (Sutpen's Paris architect had long since gone back to whatever place he came from and to which he had made his one abortive midnight try to return, but his trickle, flow of bricks had never even faltered: his moulds and kilns had finished the jail and were now raising the walls of two churches and by the half-century would have completed what would be known through all north Mississippi and east Tennessee as *the Academy, the Female Institute*) there was a committee: Compson and Sartoris and Peabody (and *in absentia* Sutpen: nor would the town ever know exactly how much of the additional cost Sutpen and Sartoris made up): and the next year the eight disjointed marble columns were landed from an Italian ship at New Orleans, into a steamboat up the Mississippi to Vicksburg, and into a smaller steamboat up the Yazoo and Sunflower and Tallahatchie, to Ikkemotubbe's old landing which Sutpen now owned, and thence the twelve miles by oxen into Jefferson: the two identical four-column porticoes, one on the north and one on the south, each with its balcony of wrought-iron New Orleans grillwork, on one of which—the south one—in 1861 Sartoris would stand in the first Confederate uniform the town had ever seen, while in the Square below the Richmond mustering officer enrolled and swore in the regiment which Sartoris as its colonel would take to Virginia as a part of Bee, to be Jackson's extreme left in front of the Henry house at First Manassas, and from both of which each May and November for a hundred years, bailiffs in their orderly appointive almost hereditary succession would cry without inflection or punctuation either "oyes oyes honourable circuit court of Yoknapatawpha County come all and ye shall be heard" and beneath which for that same length of time too except for the seven years between '63 and '70 which didn't really count a

century afterward except to a few irreconcilable old ladies, the white male citizens of the county would pass to vote for county and state offices, because when in '63 a United States military force burned the Square and the business district, the courthouse survived. It didn't escape: it simply survived: harder than axes, tougher than fire, more fixed than dynamite; encircled by the tumbled and blackened ruins of lesser walls, it still stood, even the topless smoke-stained columns, gutted of course and roofless, but immune, not one hair even out of the Paris architect's almost forgotten plumb, so that all they had to do (it took nine years to build; they needed twenty-five to restore it) was put in new floors for the two storeys and a new roof, and this time with a cupola with a four-faced clock and a bell to strike the hours and ring alarms; by this time the Square, the banks and the stores and the lawyers' and doctors' and dentists' offices, had been restored, and the English sparrows were back too which had never really deserted—the garrulous noisy independent swarms which, as though concomitant with, inextricable from regularised and roted human quarrelling, had appeared in possession of cornices and gutter-boxes almost before the last nail was driven—and now the pigeons also, interminably murmurous, nesting in, already usurping, the belfry even though they couldn't seem to get used to the bell, bursting out of the cupola at each stroke of the hour in frantic clouds, to sink and burst and whirl again at each succeeding stroke, until the last one: then vanishing back through the slatted louvres until nothing remained but the frantic and murmurous cooing like the fading echoes of the bell itself, the source of the alarm never recognised and even the alarm itself unremembered, as the actual stroke of the bell is no longer remembered by the vibration-fading air. Because they—the sparrows and the pigeons—endured, durable, a hundred years, the oldest things there except the courthouse centennial and serene above the town most of whose people now no longer even knew who Doctor Habersham and old Alec Holston and Louis Grenier were, had been; centennial and serene above the change: the electricity and gasolene, the neon and the crowded cacophonous air; even Negroes passing in beneath the balconies and into the chancery clerk's office to cast ballots too, voting for the same white-skinned rascals and demagogues and white supremacy champions that the white ones did—durable: every few years



the county fathers, dreaming of baksheesh, would instigate a movement to tear it down and erect a new modern one, but someone would at the last moment defeat them; they will try it again of course and be defeated perhaps once again or even maybe twice again, but no more than that. Because its fate is to stand in the hinterland of America: its doom is its longevity; like a man, its simple age is its own reproach, and after the hundred years, will become unbearable. But not for a little while yet; for a little while yet the sparrows and the pigeons: garrulous myriad and independent the one, the other uxorious and interminable, at once frantic and tranquil—until the clock strikes again which even after a hundred years, they still seem unable to get used to, bursting in one swirling explosion out of the belfry as though the hour, instead of merely adding one puny infinitesimal more to the long weary increment since Genesis, had shattered the virgin pristine air with the first loud ding-dong of time and doom.

## SCENE I

Courtroom. 5.30 P.M. November thirteenth.

The curtain is down. As the lights begin to go up:

MAN'S VOICE  
(behind the curtain)

Let the prisoner stand.

The curtain rises, symbolising the rising of the prisoner in the dock, and revealing a section of the courtroom. It does not occupy the whole stage, but only the upper left half, leaving the other half and the bottom of the stage in darkness, so that the visible scene is not only spotlighted but elevated slightly too, a further symbolism which will be clearer when Act II opens—the symbolism of the elevated tribunal of justice of which this, a county court, is only the intermediate, not the highest, stage.

This is a section of the court—the bar, the judge, officers, the opposing lawyers, the jury. The defence lawyer is Gavin Stevens, about fifty. He looks more like a poet than a lawyer and actually is: a bachelor, descendant of one of the pioneer

Yoknapatawpha County families, Harvard and Heidelberg educated, and returned to his native soil to be a sort of bucolic Cincinnatus, champion not so much of truth as of justice, or of justice as he sees it, constantly involving himself, often for no pay, in affairs of equity and passion and even crime too among his people, white and Negro both, sometimes directly contrary to his office of County Attorney which he has held for years, as is the present business.

The prisoner is standing. She is the only one standing in the room—a Negress, quite black, about thirty—that is, she could be almost anything between twenty and forty—with a calm impenetrable almost bemused face, the tallest, highest there with all eyes on her but she herself not looking at any of them, but looking out and up as though at some distant corner of the room, as though she were alone in it. She is—or was until recently, five months ago to be exact—a domestic servant, nurse to two white children, the second of whom, an infant, she smothered in its cradle five months ago, for which act she is now on trial for her life. But she has probably done many things else—chopped cotton, cooked for working gangs—any sort of manual labour within her capacities, or rather, limitations in time and availability, since her principal reputation in the little Mississippi town where she was born is that of a tramp—a drunkard, a casual prostitute, being beaten by some man or cutting or being cut by his wife or his other sweetheart. She has probably been married, at least once. Her name—or so she calls it and would probably spell it if she could spell—is Nancy Mannigoe.

There is a dead silence in the room while everybody watches her.

### JUDGE

Have you anything to say before the sentence of the court is pronounced upon you?

Nancy neither answers nor moves; she doesn't even seem to be listening.

That you, Nancy Mannigoe, did on the ninth day of September, wilfully and with malice aforethought kill and murder the infant child of Mr. and Mrs. Gowan Stevens in the town of Jefferson and the County of Yoknapatawpha . . .

It is the sentence of this court that you be taken from hence back to the county jail of Yoknapatawpha County and

there on the thirteenth day of March be hanged by the neck until you are dead. And may God have mercy on your soul.

NANCY

(quite loud in the silence, to no one, quite calm, not moving)

Yes, Lord.

There is a gasp, a sound, from the invisible spectators in the room, of shock at this unheard-of violation of procedure: the beginning of something which might be consternation and even uproar, in the midst of, or rather above which, Nancy herself does not move. The judge bangs his gavel, the bailiff springs up, the curtain starts hurriedly and jerkily down as if the judge, the officers, the court itself were jerking frantically at it to hide this disgraceful business; from somewhere among the unseen spectators there comes the sound of a woman's voice—a moan, wail, sob perhaps.

BAILIFF

(loudly)

Order! Order in the court! Order!

The curtain descends rapidly, hiding the scene, the lights fade rapidly into darkness: a moment of darkness: then the curtain rises smoothly and normally on:

#### SCENE II

Stevenses' living-room. 6.00 P.M. November thirteenth.

Living-room, a centre table with a lamp, chairs, a sofa left rear, floor-lamp, wall-bracket lamps, a door left enters from the hall, double doors rear stand open on a dining-room, a fireplace right with gas logs. The atmosphere of the room is smart, modern, up-to-date, yet the room itself has the air of another time—the high ceiling, the cornices, some of the furniture; it has the air of being in an old house, an ante-bellum house descended at last to a spinster survivor who has modernised it (vide the gas fire and the two overstuffed chairs) into apartments rented to young couples or families who can afford to pay that much rent in order to live on the right street among other young couples who belong to the right church and the country club.

Sound of feet, then the lights come on as if someone about to

enter had pressed a wall switch, then the door left opens and Temple enters, followed by Gowan, her husband, and the lawyer, Gavin Stevens. She is in the middle twenties, very smart, soignée, in an open fur coat, wearing a hat and gloves and carrying a handbag. Her air is brittle and tense, yet controlled. Her face shows nothing as she crosses to the centre table and stops. Gowan is three or four years older. He is almost a type; there were many of him in America, the South, between the two great wars: only children of financially secure parents living in city apartment hotels, alumni of the best colleges, South or East, where they belonged to the right clubs; married now and raising families yet still alumni of their schools, performing acceptably jobs they themselves did not ask for, usually concerned with money: cotton futures, or stocks, or bonds. But this face is a little different, a little more than that. Something has happened to it—tragedy—something, against which it had had no warning, and to cope with which (as it discovered) no equipment, yet which it has accepted and is trying, really and sincerely and selflessly (perhaps for the first time in its life) to do its best with according to its code. He and Stevens wear their overcoats, carrying their hats. Stevens stops just inside the room. Gowan drops his hat onto the sofa in passing and goes on to where Temple stands at the table, stripping off one of her gloves.

## TEMPLE

(takes cigarette from box on the table: mimics the prisoner; her voice, harsh, reveals for the first time repressed, controlled, hysteria)

Yes, God. Guilty, God. Thank you, God. If that's your attitude toward being hung, what else can you expect from a judge and jury except to accommodate you?

## GOWAN

Stop it, Boots. Hush now. Soon as I light the fire, I'll buy a drink.

(to Stevens)

Or maybe Gavin will do the fire while I do the butler.

## TEMPLE

(takes up lighter)

I'll do the fire. You get the drinks. Then Uncle Gavin won't have to stay. After all, all he wants to do is say good-

bye and send me a postcard. He can almost do that in two words, if he tries hard. Then he can go home. She crosses to the hearth and kneels and turns the gas valve, the lighter ready in her other hand.

GOWAN

(anxiously)

Now, Boots.

TEMPLE

(snaps lighter, holds flame to the jet)

Will you for God's sake please get me a drink?

GOWAN

Sure, honey.

(he turns: to Stevens)

Drop your coat anywhere.

He exits into the dining-room. Stevens does not move, watching Temple as the log takes fire.

TEMPLE

(still kneeling, her back to Stevens)

If you're going to stay, why don't you sit down? Or vice versa. Backward. Only, it's the first one that's backward: if you're not sitting down, why don't you go? Let me be bereaved and vindicated, but at least let me do it in privacy, since God knows if any one of the excretions should take place in privacy, triumph should be the one——

Stevens watches her. Then he crosses to her, taking the handkerchief from his breast pocket, stops behind her and extends the handkerchief down where she can see it. She looks at it, then up at him. Her face is quite calm.

TEMPLE

What's that for?

STEVENS

It's all right. It's dry too.

(still extending the handkerchief)

For tomorrow, then.

TEMPLE

(rises quickly)

Oh, for cinders. On the train. We're going by air; hadn't Gowan told you? We leave from the Memphis airport at

midnight; we're driving up after supper. Then California tomorrow morning; maybe we'll even go on to Hawaii in the spring. No; wrong season: Canada, maybe. Lake Louise in May and June——

(she stops, listens a moment toward the dining-room doors)

So why the handkerchief? Not a threat, because you don't have anything to threaten me with, do you? And if you don't have anything to threaten me with, I must not have anything you want, so it can't be a bribe either, can it?

(they both hear the sound from beyond the dining-room doors which indicates that Gowan is approaching.

Temple lowers her voice again, rapidly)

Put it this way then. I don't know what you want, because I don't care. Because whatever it is, you won't get it from me.

(the sound is near now—footsteps, clink of glass)

Now he'll offer you a drink, and then he'll ask you too what you want, why you followed us home. I've already answered you. No. If what you came for is to see me weep, I doubt if you'll even get that. But you certainly won't get anything else. Not from me. Do you understand that?

STEVENS

I hear you.

TEMPLE

Meaning, you don't believe it. All right, *touché* then.

(quicker, tenser)

I refused to answer your question; now I'll ask you one: How much do you——

(as Gowan enters, she changes what she was saying so smoothly in mid-sentence that anyone entering would not even realise that the pitch of her voice had altered)

——are her lawyer, she must have talked to you; even a dope-fiend that murders a little baby must have what she calls some excuse for it, even a nigger dope-fiend and a white baby—or maybe even more, a nigger dope-fiend and a white baby——

GOWAN

I said, stop it, Boots.

He carries a tray containing a pitcher of water, a bowl of ice, three empty tumblers and three whisky glasses already filled.

The bottle itself protrudes from his topcoat pocket. He approaches Temple and offers the tray.

That's right. I'm going to have one myself. For a change. After eight years. Why not?

TEMPLE

Why not?

(looks at the tray)

Not highballs?

GOWAN

Not this one.

She takes one of the filled glasses. He offers the tray to Stevens, who takes the second one. Then he sets the tray on the table and takes up the third glass.

Nary a drink in eight years; count 'em. So maybe this will be a good time to start again. At least, it won't be too soon.  
(to Stevens)

Drink up. A little water behind it?

As though not aware that he had done so, he sets his untasted glass back on the tray, splashes water from the pitcher into a tumbler and hands the tumbler to Stevens as Stevens empties his glass and lowers it, taking the tumbler. Temple has not touched hers either.

Now maybe Defence Attorney Stevens will tell us what he wants here.

STEVENS

Your wife has already told you. To say good-bye.

GOWAN

Then say it. One more for the road, and where's your hat, huh?

He takes the tumbler from Stevens and turns back to the table.

TEMPLE

(sets her untasted glass back on the tray)

And put ice in it this time, and maybe even a little water. But first, take Uncle Gavin's coat.

GOWAN

(takes bottle from his pocket and makes a highball for Stevens in the tumbler)

That won't be necessary. If he could raise his arm in a white courtroom to defend a murdering nigger, he can

certainly bend it in nothing but a wool overcoat—at least to take a drink with the victim's mother.

(quickly: to Temple)

Sorry. Maybe you were right all the time, and I was wrong. Maybe we've both got to keep on saying things like that until we can get rid of them, some of them, a little of them——

TEMPLE

All right, why not? Here goes then.

(she is watching, not Gowan but Stevens, who watches her in return, grave and soberly)

Don't forget the father too, dear.

GOWAN

(mixing the drink)

Why should I, dear? How could I, dear? Except that the child's father is unfortunately just a man. In the eyes of the law, men are not supposed to suffer: they are merely appellants or appellees. The law is tender only of women and children—particularly of women, particularly particular of nigger dope-fiend whores who murder white children.

(hands the highball to Stevens, who takes it)

So why should we expect Defence Attorney Stevens to be tender of a man or a woman who just happen to be the parents of the child that got murdered?

TEMPLE

(harshly)

Will you for God's sake please get through? Then will you for God's sake please hush?

GOWAN

(quickly: turns)

Sorry.

(he turns toward her, sees her hand empty, then sees her full glass beside his own on the tray)

No drink?

TEMPLE

I don't want it. I want some milk.

GOWAN

Right. Hot, of course.



TEMPLE

Please.

GOWAN

(turning)

Right. I thought of that too. I put a pan on to heat while I was getting the drinks.

(crossing toward dining-room exit)

Don't let Uncle Gavin get away until I get back. Lock the door, if you have to. Or maybe just telephone that nigger freedom agent—what's his name?—

He exits. They don't move until the slap of the pantry door sounds.

TEMPLE

(rapid and hard)

How much do you know?

(rapidly)

Don't lie to me; don't you see there's not time?

STEVENS

Not time for what? Before your plane leaves tonight? She has a little time yet—four months, until March, the thirteenth of March—

TEMPLE

You know what I mean—her lawyer—seeing her every day—just a nigger, and you a white man—even if you needed anything to frighten her with—you could just buy it from her with a dose of cocaine or a pint of . . .

(she stops, stares at him, in a sort of amazement, despair; her voice is almost quiet)

Oh, God, oh, God, she hasn't told you anything. It's me; I'm the one that's— Don't you see? It's that I cannot believe—will not believe—impossible—

STEVENS

Impossible to believe that all human beings really don't—as you would put it—stink? Even—as you put it—dope-fiend nigger whores? No, she told me nothing more.

TEMPLE

(prompts)

Even if there was anything more.

STEVENS

Even if there was.

TEMPLE

Then what is it you think you know? Never mind where you got it; just tell me what you think it is.

STEVENS

There was a man there that night.

TEMPLE

(quick, glib, almost before he has finished)

Gowan.

STEVENS

That night? When Gowan had left with Bucky at six that morning to drive to New Orleans in a car?

TEMPLE

(quick, harsh)

So I was right. Did you frighten her, or just buy it?

(interrupts herself)

I'm trying. I'm really trying. Maybe it wouldn't be so hard if I could just understand why they don't stink—what reason they would have for not stinking. . . .

(she stops; it is as if she had heard a sound presaging Gowan's return, or perhaps simply knew by instinct or from knowledge of her own house that he had had time to heat a cup of milk. Then continues, rapid and quiet)

There was no man there. You see? I told you, warned you, that you would get nothing from me. Oh, I know; you could have put me on the stand at any time, under oath; of course, your jury wouldn't have liked it—that wanton crucifixion of a bereaved mamma, but what's that in the balance with justice? I don't know why you didn't. Or maybe you still intend to—provided you can catch us before we cross the Tennessee line tonight.

(quick, tense, hard)

All right. I'm sorry. I know better. So maybe it's just my own stinking after all that I find impossible to doubt.

(the pantry door slaps again; they both hear it)

Because I'm not even going to take Gowan with me when I say good-bye and go upstairs.—And who knows—

She stops. Gowan enters, carrying a small tray bearing a glass of milk, a salt-shaker and a napkin, and comes to the table.

GOWAN

What are you talking about now?

TEMPLE

Nothing. I was telling Uncle Gavin that he had something of Virginia or some sort of gentleman in him too that he must have inherited from you through your grandfather, and that I'm going up to give Bucky his bath and supper.

(she touches the glass for heat, then takes it up: to Gowan)

Thank you, dear.

GOWAN

Right, dear.

(to Stevens)

You see? Not just a napkin: the right napkin. That's how I'm trained.

(he stops suddenly, noticing Temple, who has done nothing apparently: just standing there holding the milk. But he seems to know what is going on: to her)

What's this for?

TEMPLE

I don't know.

He moves; they kiss, not long but not a peck either; definitely a kiss between a man and a woman. Then, carrying the milk, Temple crosses towards the hall door.

(to Stevens)

Good-bye then until next June. Bucky will send you and Maggie a postcard.

(she goes on to the door, pauses and looks back at Stevens)

I may even be wrong about Temple Drake's odour too; if you should happen to hear something you haven't heard yet and it's true, I may even ratify it. Maybe you can even believe that—if you can believe you are going to hear anything that you haven't heard yet.

STEVENS

Do you?

## TEMPLE

(after a moment)

Not from me, Uncle Gavin. If someone wants to go to heaven, who am I to stop them? Good night. Good-bye. She exits, closes the door. Stevens, very grave, turns back and sets his highball down on the tray.

## GOWAN

Drink up. After all, I've got to eat supper and do some packing too. How about it?

## STEVENS

About what? The packing, or the drink? What about you? I thought you were going to have one.

## GOWAN

Oh, sure, sure.

(takes up the small filled glass)

Maybe you had better go on and leave us to our revenge.

## STEVENS

I wish it could comfort you.

## GOWAN

I wish to God it could. I wish to God that what I wanted was only revenge. An eye for an eye—were ever words emptier? Only, you have got to have lost the eye to know it.

## STEVENS

Yet she still has to die.

## GOWAN

Why not? Even if she would be any loss—a nigger whore, a drunkard, a dope-fiend—

## STEVENS

—a vagabond, a tramp, hopeless until one day Mr. and Mrs. Gowan Stevens out of simple pity and humanity picked her up out of the gutter to give her one more chance—

(Gowan stands motionless, his hand tightening slowly about the glass. Stevens watches him)

And then in return for it—

## GOWAN

Look, Uncle Gavin. Why don't you go for God's sake home? Or to hell, or anywhere out of here?

## STEVENS

I am, in a minute. Is that why you think—why you would still say she has to die?

## GOWAN

I don't. I had nothing to do with it. I wasn't even the plaintiff. I didn't even instigate—that's the word, isn't it?—the suit. My only connection with it was, I happened by chance to be the father of the child she—Who in hell ever called that a drink?

He dashes the whisky, glass and all, into the ice bowl, quickly catches up one of the empty tumblers in one hand and, at the same time, tilts the whisky bottle over it, pouring. At first he makes no sound, but at once it is obvious that he is laughing: laughter which begins normally enough, but almost immediately it is out of hand, just on hysteria, while he still pours whisky into the glass, which in a moment now will overflow, except that Stevens reaches his hand and grasps the bottle and stops it.

## STEVENS

Stop it. Stop it, now. Here.

He takes the bottle from Gowan, sets it down, takes the tumbler and tilts part of its contents into the other empty one, leaving at least a reasonable, a believable, drink, and hands it to Gowan. Gowan takes it, stopping the crazy laughter, gets hold of himself again.

## GOWAN

(holding the glass untasted)

Eight years. Eight years on the wagon—and this is what I got for it: my child murdered by a dope-fiend nigger whore that wouldn't even run so that a cop or somebody could have shot her down like the mad-dog—You see? Eight years without the drink, and so I got whatever it was I was buying by not drinking, and now I've got whatever it was I was paying for and it's paid for and so I can drink again. And now I don't want the drink. You see? Like whatever

it was I was buying I not only didn't want, but what I was paying for it wasn't worth anything, wasn't even any loss. So I have a laugh coming. That's triumph. Because I got a bargain even in what I didn't want. I got a cut rate. I had two children. I had to pay only one of them to find out it wasn't really costing me anything—Half price: a child, and a dope-fiend nigger whore on a public gallows: that's all I had to pay for immunity.

STEVENS

There's no such thing.

GOWAN

From the past. From my folly. My drunkenness. My cowardice, if you like——

STEVENS

There's no such thing as past either.

GOWAN

That is a laugh, that one. Only, not so loud, huh? to disturb the ladies—disturb Miss Drake—Miss Temple Drake.—Sure, why not cowardice. Only, for euphony, call it simple over-training. You know? Gowan Stevens, trained at Virginia to drink like a gentleman, gets drunk as ten gentlemen, takes a country college girl, a maiden: who knows? maybe even a virgin, cross country by car to another country college ball game, gets drunker than twenty gentlemen, gets lost, gets still drunker than forty gentlemen, wrecks the car, passes eighty gentlemen now, passes completely out while the maiden the virgin is being kidnapped into a Memphis whorehouse——

(he mumbles an indistinguishable word)

STEVENS

What?

GOWAN

Sure; cowardice. Call it cowardice; what's a little euphony between old married people?

STEVENS

Not the marrying her afterward, at least. What——

GOWAN

Sure. Marrying her was purest Old Virginia. That was indeed the hundred and sixty gentlemen.

STEVENS

The intent was, by any other standards too. The prisoner in the whorehouse; I didn't quite hear——

GOWAN

(quickly: reaching for it)

Where's your glass? Dump that slop—here——

STEVENS

(holds glass)

This will do. What was that you said about held prisoner in the whorehouse?

GOWAN

(harshly)

That's all. You heard it.

STEVENS

You said "and loved it."

(they stare at each other)

Is that what you can never forgive her for?—not for having been the instrument creating that moment in your life which you can never recall nor forget nor explain nor condone nor even stop thinking about, but because she herself didn't even suffer, but on the contrary, even liked it—that month or whatever it was like the episode in the old movie of the white girl held prisoner in the cave by the Bedouin prince?—That you had to lose not only your bachelor freedom, but your man's self-respect in the chastity of his wife and your child too, to pay for something your wife hadn't even lost, didn't even regret, didn't even miss? Is that why this poor lost doomed crazy Negro woman must die?

GOWAN

(tensely)

Get out of here. Go on.

STEVENS

In a minute.—Or else, blow your own brains out: stop having to remember, stop having to be forever unable to

forget: nothing; to plunge into nothing and sink and drown forever and forever, never again to have to remember, never again to wake in the night writhing and sweating because you cannot, can never, stop remembering? What else happened during that month, that time while that madman held her prisoner there in that Memphis house, that nobody but you and she know about, maybe not even you know about?

Still staring at Stevens, slowly and deliberately Gowan sets the glass of whisky back on the tray and takes up the bottle and swings it bottom up back over his head. The stopper is out, and at once the whisky begins to pour out of it, down his arm and sleeve and onto the floor. He does not seem to be aware of it even. His voice is tense, barely articulate.

#### GOWAN

So help me, Christ . . . So help me, Christ.

A moment, then Stevens moves, without haste, sets his own glass back on the tray and turns, taking his hat as he passes the sofa, and goes on to the door and exits. Gowan stands a moment longer with the poised bottle, now empty. Then he draws a long shuddering breath, seems to rouse, wake, sets the empty bottle back on the tray, notices his untasted whisky glass, takes it up, a moment: then turns and throws the glass crashing into the fireplace, against the burning gas logs, and stands, his back to the audience, and draws another long shuddering breath and then draws both hands hard down his face, then turns, looking at his wet sleeve, takes out his handkerchief and dabs at his sleeve as he comes back to the table, puts the handkerchief back in his pocket and takes the folded napkin from the small tray beside the salt-cellar and wipes his sleeve with it, sees he is doing no good, tosses the crumpled napkin back onto the whisky tray; and now, outwardly quite calm again, as though nothing had happened, he gathers the glasses back onto the big tray, puts the small tray and the napkin onto it too and takes up the tray and walks quietly toward the dining-room door as the lights begin to go down.

The lights go completely down. The stage is dark.

The lights go up.



## SCENE III

Stevens' living-room. 10.00 P.M. March eleventh.

The room is exactly as it was four months ago, except that the only light burning is the lamp on the table, and the sofa has been moved so that it partly faces the audience, with a small motionless blanket-wrapped object lying on it, and one of the chairs placed between the lamp and the sofa so that the shadow of its back falls across the object on the sofa, making it more or less indistinguishable, and the dining-room doors are now closed. The telephone sits on the small stand in the corner right as in Scene II.

The hall door opens. Temple enters, followed by Stevens. She now wears a long housecoat; her hair is tied back with a ribbon as though prepared for bed. This time Stevens carries the topcoat and the hat too; his suit is different. Apparently she has already warned Stevens to be quiet; his air anyway shows it. She enters, stops, lets him pass her. He pauses, looks about the room, sees the sofa, stands looking at it.

## STEVENS

This is what they call a plant.  
He crosses to the sofa, Temple watching him, and stops, looking down at the shadowed object. He quietly draws aside the shadowing chair and reveals a little boy, about four, wrapped in the blanket, asleep.

## TEMPLE

Why not? Don't the philosophers and other gynæcologists tell us that women will strike back with any weapon, even their children?

## STEVENS

(watching the child)  
Including the sleeping pill you told me you gave Gowan?

## TEMPLE

All right.

(approaches table)  
If I would just stop struggling: how much time we could save. I came all the way back from California, but I still can't seem to quit. Do you believe in coincidence?

STEVENS

(turns)

Not unless I have to.

TEMPLE

(at table, takes up a folded yellow telegraph form, opens it, reads)

Dated Jefferson, March sixth. "You have a week yet until the thirteenth. But where will you go then?" signed Gavin. She folds the paper back into its old creases, folds it still again. Stevens watches her.

STEVENS

Well? This is the eleventh. Is that the coincidence?

TEMPLE

No. This is.

(she drops, tosses the folded paper onto the table, turns)

It was that afternoon—the sixth. We were on the beach, Bucky and I. I was reading, and he was—oh, talking mostly, you know—"Is California far from Jefferson, mamma?" and I say "Yes, darling"—you know: still reading or trying to, and he says, "How long will we stay in California, mamma?" and I say, "Until we get tired of it" and he says, "Will we stay here until they hang Nancy, mamma?" and it's already too late then; I should have seen it coming but it's too late now; I say, "Yes, darling" and then he drops it right in my lap, right out of the mouths of—how is it?—babes and sucklings. "Where will we go then, mamma?" And then we come back to the hotel, and there you are too. Well?

STEVENS

Well what?

TEMPLE

All right. Let's for God's sake stop.

(goes to a chair)

Now that I'm here, no matter whose fault it was, what do you want? A drink? Will you drink? At least, put your coat and hat down.

STEVENS

I don't even know yet. That's why you came back—

TEMPLE

(interrupts)

I came back? It wasn't I who——

STEVENS

(interrupts)

—who said, let's for God's sake stop.  
They stare at each other: a moment.

TEMPLE

All right. Put down your coat and hat.  
Stevens lays his hat and coat on a chair. Temple sits down.  
Stevens takes a chair opposite, so that the sleeping child on the sofa is between them in background.

So Nancy must be saved. So you send for me, or you and Bucky between you, or anyway here you are and here I am. Because apparently I know something I haven't told yet, or maybe you know something I haven't told yet. What do you think you know?

(quickly; he says nothing)

All right. What do you know?

STEVENS

Nothing. I don't want to know it. All I——

TEMPLE

Say that again.

STEVENS

Say what again?

TEMPLE

What is it you think you know?

STEVENS

Nothing. I——

TEMPLE

All right. Why do you think there is something I haven't told yet?

STEVENS

You came back. All the way from California——

TEMPLE

Not enough. Try again.

STEVENS

You were there.

(with her face averted, Temple reaches her hand to the table, fumbles until she finds the cigarette box, takes a cigarette and with the same hand fumbles until she finds the lighter, draws them back to her lap)

At the trial. Every day. All day, from the time court opened——

TEMPLE

(still not looking at him, supremely casual, puts the cigarette into her mouth, talking around it, the cigarette bobbing)

The bereaved mother——

STEVENS

Yes, the bereaved mother——

TEMPLE

(the cigarette bobbing: still not looking at him)  
—herself watching the accomplishment of her revenge; the tigress over the body of her slain cub——

STEVENS

—who should have been too immersed in grief to have thought of revenge—to have borne the very sight of her child's murderer . . .

TEMPLE

(not looking at him)

Methinks she doth protest too much?

Stevens doesn't answer. She snaps the lighter on, lights the cigarette, puts the lighter back on the table. Leaning, Stevens pushes the ashtray along the table until she can reach it. Now she looks at him.

TEMPLE

Thanks. Now let grandmamma teach you how to suck an egg. It doesn't matter what I know, what you think I

know, what might have happened. Because we won't even need it. All we need is an affidavit. That she is crazy. Has been for years.

STEVENS

I thought of that too. Only it's too late. That should have been done about five months ago. The trial is over now. She has been convicted and sentenced. In the eyes of the law, she is already dead. In the eyes of the law, Nancy Mannigoe doesn't even exist. Even if there wasn't a better reason than that. The best reason of all.

TEMPLE

(smoking)

Yes?

STEVENS

We haven't got one.

TEMPLE

(smoking)

Yes?

(she sits back in the chair, smoking rapidly, looking at Stevens. Her voice is gentle, patient, only a little too rapid, like the smoking)

That's right. Try to listen. Really try. I am the affidavit; what else are we doing here at ten o'clock at night barely a day from her execution? What else did I—as you put it—come all the way back from California for, not to mention a—as you have probably put that too—faked coincidence to save—as I would put it I suppose—my face? All we need now is to decide just how much of what to put in the affidavit. Do try; maybe you had better have a drink after all.

STEVENS

Later, maybe. I'm dizzy enough right now with just perjury and contempt of court.

TEMPLE

What perjury?

STEVENS

Not venal then, worse: inept. After my client is not only convicted but sentenced, I turn up with the prosecution's chief witness offering evidence to set the whole trial aside—

## TEMPLE

Tell them I forgot this. Or tell them I changed my mind.  
Tell them the district attorney bribed me to keep my  
mouth shut——

## STEVENS

(peremptory yet quiet)

Temple.

She puffs rapidly at the cigarette, removes it from her mouth.

## TEMPLE

Or better still; won't it be obvious? a woman whose child  
was smothered in its crib, wanting vengeance, capable of  
anything to get the vengeance; then when she has it,  
realising she can't go through with it, can't sacrifice a  
human life for it, even a nigger whore's?

## STEVENS

Stop it. One at a time. At least, let's talk about the same  
thing.

## TEMPLE

What else are we talking about except saving a condemned  
client whose trained lawyer has already admitted that he  
has failed?

## STEVENS

Then you really don't want her to die. You did invent the  
coincidence.

## TEMPLE

Didn't I just say so? At least, let's for God's sake stop that,  
can't we?

## STEVENS

Done. So Temple Drake will have to save her.

## TEMPLE

Mrs. Gowan Stevens will.

## STEVENS

Temple Drake.

She stares at him, smoking, deliberately now. Deliberately she

removes the cigarette and, still watching him, reaches and snubs it out in the ashtray.

All right. Tell me again. Maybe I'll even understand this time, let alone listen. We produce—turn up with—a sworn affidavit that this murderess was crazy when she committed the crime.

TEMPLE

You did listen, didn't you? Who knows—

STEVENS

Based on what?

TEMPLE

—What?

STEVENS

The affidavit. Based on what?

(she stares at him)

On what proof?

TEMPLE

Proof?

STEVENS

Proof. What will be in the affidavit? What are we going to affirm now that for some reason, any reason, we—you—we didn't see fit to bring up or anyway didn't bring up until after she——

TEMPLE

How do I know? You're the lawyer. What do you want in it? What do such affidavits have in them, need to have in them, to make them work, make them sure to work? Don't you have samples in your law books—reports, whatever you call them—that you can copy and have me swear to? Good ones, certain ones? At least, while we're committing whatever this is, pick out a good one, such a good one that nobody, not even an untrained lawyer, can punch holes in it. . . .

Her voice ceases. She stares at him, while he continues to look steadily back at her, saying nothing, just looking at her, until at last she draws a loud harsh breath; her voice is harsh too.

What do you want then? What more do you want?

STEVENS

Temple Drake.

TEMPLE

(quick, harsh, immediate)

No. Mrs. Gowan Stevens.

STEVENS

(implacable and calm)

Temple Drake. The truth.

TEMPLE

Truth? We're trying to save a condemned murderess whose lawyer has already admitted that he has failed. What has truth got to do with that?

(rapid, harsh)

*We?* I, I, the mother of the baby she murdered; not you, Gavin Stevens, the lawyer, but I, Mrs. Gowan Stevens, the mother. Can't you get it through your head that I will do anything, *anything*?

STEVENS

Except one. Which is all. We're not concerned with death. That's nothing: any handful of petty facts and sworn documents can cope with that. That's all finished now; we can forget it. What we are trying to deal with now is injustice. Only truth can cope with that. Or love.

TEMPLE

(harshly)

Love. Oh, God. Love.

STEVENS

Call it pity then. Or courage. Or simple honour, honesty, or a simple desire for the right to sleep at night.

TEMPLE

You prate of sleep, to me, who learned six years ago how not even to realise any more that I didn't mind not sleeping at night?

STEVENS

Yet you invented the coincidence.



TEMPLE

Will you for Christ's sake stop? Will you . . . All right. Then if her dying is nothing, what do you want? What in God's name do you want?

STEVENS

I told you. Truth.

TEMPLE

And I told you that what you keep on harping at as truth has nothing to do with this. When you go before the— What do you call this next collection of trained lawyers? supreme court?—what you will need will be facts, papers, documents, sworn to, incontrovertible, that no other lawyer trained or untrained either can punch holes in, find any flaw in.

STEVENS

We're not going to the supreme court.

(she stares at him)

That's all finished. If that could have been done, would have sufficed, I would have thought of that, attended to that, four months ago. We're going to the Governor. Tonight.

TEMPLE

The Governor?

STEVENS

Perhaps he won't save her either. He probably won't.

TEMPLE

Then why ask him? Why?

STEVENS

I've told you. Truth.

TEMPLE

(in quiet amazement)

For no more than that. For no better reason than that. Just to get it told, breathed aloud, into words, sound. Just to be heard by, told to, someone, anyone, any stranger none of whose business it is, can possibly be, simply because he is

capable of hearing, comprehending it. Why blink your own rhetoric? Why don't you go on and tell me it's for the good of my soul—if I have one?

STEVENS

I did. I said, so you can sleep at night.

TEMPLE

And I told you I forgot six years ago even what it was to miss the sleep.

She stares at him. He doesn't answer, looking at her. Still watching him, she reaches her hand to the table, toward the cigarette box, then stops, is motionless, her hand suspended, staring at him.

There is something else, then. We're even going to get the true one this time. All right. Shoot.

He doesn't answer, makes no sign, watching her. A moment, then she turns her head and looks toward the sofa and the sleeping child. Still looking at the child, she rises and crosses to the sofa and stands looking down at the child; her voice is quiet.

So it was a plant, after all; I just didn't seem to know for who.

(she looks down at the child)

I threw my remaining child at you. Now you threw him back.

STEVENS

But I didn't wake him.

TEMPLE

Then I've got you, lawyer. What would be better for his peace and sleep than to hang his sister's murderer?

STEVENS

No matter by what means, in what lie?

TEMPLE

Nor whose.

STEVENS

Yet you invented the coincidence.

TEMPLE

Mrs. Gowan Stevens did.

STEVENS

Temple Drake did. Mrs. Gowan Stevens is not even fighting in this class. This is Temple Drake's.

TEMPLE

Temple Drake is dead.

STEVENS

The past is never dead. It's not even past.  
She comes back to the table, takes a cigarette from the box, puts it in her mouth and reaches for the lighter. He leans as though to hand it to her, but she has already found it, snaps it on and lights the cigarette, talking through the smoke.

TEMPLE

Listen. How much do you know?

STEVENS

Nothing.

TEMPLE

Swear.

STEVENS

Would you believe me?

TEMPLE

No. But swear anyway.

STEVENS

All right. I swear.

TEMPLE

(crushes cigarette into tray)

Then listen. Listen carefully.

(she stands, tense, rigid, facing him, staring at him)

Temple Drake is dead. Temple Drake will have been dead six years longer than Nancy Mannigoe will ever be. If all Nancy Mannigoe has to save her is Temple Drake, then God help Nancy Mannigoe. Now get out of here.

She stares at him; another moment. Then he rises, still watching her; she stares steadily and implacably back. Then he moves.

Good night.

STEVENS

Good night.

He goes back to the chair, takes up his coat and hat, then goes on to the hall door, has put his hand on the knob.

TEMPLE

Gavin.

(he pauses, his hand on the knob, and looks back at her)

Maybe I'll have the handkerchief, after all.

(he looks at her a moment longer, then releases the knob, takes the handkerchief from his breast pocket as he crosses back toward her, extends it. She doesn't take it)

All right. What will I have to do? What do you suggest, then?

STEVENS

Everything.

TEMPLE

Which of course I won't. I will not. You can understand that, can't you? At least you can hear it. So let's start over, shall we? How much will I have to tell?

STEVENS

Everything.

TEMPLE

Then I won't need the handkerchief, after all. Good night. Close the front door when you go out, please. It's getting cold again.

He turns, crosses again to the door without stopping nor looking back, exits, closes the door behind him. She is not watching him either now. For a moment after the door has closed, she doesn't move. Then she makes a gesture something like Gowan's in Scene Two, except that she merely presses her palms for a moment hard against her face, her face calm, expressionless, cold, drops her hands, turns, picks up the crushed cigarette from

beside the tray and puts it into the tray and takes up the tray and crosses to the fireplace, glancing down at the sleeping child as she passes the sofa, empties the tray into the fireplace and returns to the table and puts the tray on it and this time pauses at the sofa and stoops and tucks the blanket closer about the sleeping child and then goes on to the telephone and lifts the receiver.

(into the phone)

Three-two-nine, please.

(while she stands waiting for the answer, there is a slight movement in the darkness beyond the open door at rear, just enough silent movement to show that something or someone is there or has moved there.

Temple is unaware of it since her back is turned. Then she speaks into the phone)

Maggie? Temple. . . . Yes, suddenly . . . Oh, I don't know; perhaps we got bored with sunshine. . . . Of course, I may drop in tomorrow. I wanted to leave a message for Gavin . . . I know; he's just left here. Something I forgot . . . If you'll ask him to call me when he comes in. . . . Yes. . . . Wasn't it. . . . Yes. . . . If you will . . . Thank you.

(she puts the receiver down and starts to turn back into the room when the telephone rings. She turns back, takes up the receiver, speaks into it)

Hello . . . Yes. Coincidence again; I had my hand on it; I had just called Maggie. . . . Oh, the filling station. I didn't think you had had time. I can be ready in thirty minutes. Your car, or ours? . . . All right. Listen. . . . Yes, I'm here. Gavin . . . How much will I have to tell?

(hurriedly)

Oh, I know: you've already told me eight or ten times. But maybe I didn't hear it right. How much will I have to tell?

(she listens a moment, quiet, frozen-faced, then slowly begins to lower the receiver toward the stand; she speaks quietly without inflection)

Oh, God. Oh, God.

She puts the receiver down, crosses to the sofa, snaps off the table lamp and takes up the child and crosses to the door to the hall, snaps off the remaining room lights as she goes out, so that the only light in the room now enters from the hall. As soon as

she has disappeared from sight, Gowan enters from the door at rear, dressed except for his coat, waistcoat and tie. He has obviously taken no sleeping pill. He goes to the phone and stands quietly beside it, facing the hall door and obviously listening until Temple is safely away. Now the hall light snaps off, and the stage is in complete darkness.

## GOWAN'S VOICE

(quietly)

Two-three-nine, please . . . Good evening, Aunt Maggie. Gowan . . . All right, thank you . . . Sure, some time tomorrow. As soon as Uncle Gavin comes in, will you have him call me? I'll be right here. Thank you.  
Sound of the receiver as he puts it back.

(CURTAIN)

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